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We have tried to ensure that all information published inside the magazine is accurate but we or our agents cannot be held responsible for any errors or commissions or any loss or damage to any person acting on the information from this magazine.We are most interested and will publish amendments or additions to articles space permitting.

THANK YOU FOR SUPPORTING PPC

EDITORIAL

WELCOME to Issue 3 of Paperback,Pulp and Comic Collector. In this issue we try to continue the good work by again providing plenty of material of interest to SF, Horror, Western, TV Spin Off, Crime and Comic Book fans. Again you should see improvements this issue and another cover seen for the first time in print by a classic book and comic artist, Ron Turner.

Ron's superb artwork has graced British comics and SF book covers for six decades. His prolific output is almost too large to catalogue but to give you a taster here goes. His comicwork includes strips in Battle, Buster and Air Ace. He drew for Tiger at about the same time as Denis McLoughlin. His Rick Random strips in the Super Detective Library series are much sought after as is his Space Ace work that followed in the early 60's. I am sure TV Spin Off fans are aware of his strips in the Joe 90 Top Secret Comic and his Dalek strip in both TV21 and the Dr Who comics. His Thunderbirds work ties in very nicely this issue with Steve Holland's article on the mysterious pulp writer John Theydon. Theydon was author of the Thunderbird novels produced by Armada in the late 60's (currently being reprinted by Titan at present).

Ron's work is of interest to fans both young and old. The more recent section of his career has led to his work for Dan Dare (1982), the Eagle Annual (1983-1990) and 2000AD (from 1970). Issue 9 of 2000AD saw Ron's Judge Dredd appear and issues 113-118 saw the return of Rick Random. Rumour has it that this 2000AD era in his career, that may have led to even greater fame, was terminated by Ron over artistic differences at the increasing levels of violence required in the strip.

Ron's rarest and best work has to be for the Pearsons publication of 1952-1954, the Tit Bits Science Fiction Comic. Listed at £10 each in The Official Comic Book Price Guide, the value to a collector must be indeterminate as in over thirty years of collecting Phil Harbottle has yet to see an issue for sale!

Turner fans are in for a further treat this issue as we present for the first time an original graphic short story written by the craftsman Sydney Bounds and illustrated by Ron. We may be able to bring you more of this type of work in future issues, as we combine the talents of classic pulp authors of the 50s with Ron Turners unique artwork.

Who was the first superhero? Whilst Garth may not have been the first, he was certainly amongst the early British superheroes and has been the longest continually in print. Arguably the first woman superhero was The Golden Amazon created by John

Russell Fearn in 1944, and subsequently appearing in the Toronto Weekly Star until 1961. The first male superhero most would think of as Superman appearing in Action Comics No1 in June 1938. However according to Lupoff good cases can be made out for pulp adventurers Doc Savage or the Shadow or even Baroness Orczy's Scarlet Pimpernel or Fennimore Cooper's Deerslayer. Even in comics, National published The Crimson Avenger, a strip based loosely on the Shadow (Detective Comics) well before either Superman or Batman. Superman of course was the first costumed comic superhero but even he had surfaced earlier as an idea in Siegel and Shuster's Science Fiction Magazine of 1932 in "The Reign of the Superman". This issue Link Hullar follows up the PPC1 Doc Savage article by looking at Street & Smith companion series The Avenger. Written under the house name Kenneth Robeson most of the series was written by Paul Ernst, whilst Doc Savage is most strongly linked with Lester Dent.

Edgar Rice Burroughs will remain most remembered for his loinclothed superhero Tarzan. Link's second article has had one previous outing in Paperback Parade and chronicles ERB's foray into the area of the western with his Apache novels. WR Burnett is well known for his western novels, but more so for his gangster books. Much of his output like ERB's found its way into the movies. He didn't quite make ERB's fortune by it but he did make himself a comfortable living!

Allan Quatermaine will remain forever connected with Rider Haggard and Roger Allen shares his enthusiasm for the Victorian adventurer's exploits with us in his article. Paul Buck has taken the opportunity of introducing readers to the work of Pincus J Wolfson, one of the less well known American crime writers. Perhaps you will join Paul and the French as converts after reading the article. We have a similar article on the little known but excellent SF writer Ian Wallace to appear in PPC4, maybe you would like to introduce a wider readership to your favourite author by writing a short article.

Edgar Wallace needs no introduction, his books have remained in print from the 1920's to date. Is he the most prolific British author? He has written in most genres, and his creation of "King Kong" remains a much copied screen classic. Much of his work has been produced in paperback and John Hogan, organiser of the Edgar Wallace Society introduces us to the more collectable pb editions of his novels.

Fredric Brown (note the spelling!) was the master of the comic SF short story. Much of his early work appeared in pulps like Super Science Stories and Startling Stories. Like many of his contempories Fred has recently seen a return in popularity with much of his classic crime and SF material being reprinted. The Muir-Watson publishing house was one of the better UK "mushroom" publishers of the 50s. PPC is proud that Steve Holland has honoured us with the opportunity of its short but distinguished story. Many of its pulp pbs are scarce and highly prized.

GARTH- MAN OF FLESH AND STEEL

by Andrew Darlington

Three frames a day.Six times a week. 308 strips a year. Through five decades. 'GARTH' is Britain's longest running strip ever.

Launched by Steve Dowling and artist John Allard in 'THE DAILY MIRROR' dated Saturday 24th July 1943 he's maintained an unbroken sequence of exploits that have outlasted just about everything. The Cold War arrived and melted, the Berlin Wallwas erected and dismantled, Suez, Profumo, Cuba, Swinging London, Gary Glitter, the Vietnam War, Punk, Thatcher, the Gulf (and Robert Maxwell ?) all came and went while Garth bravely and obliviously ransacked time and space, traversing history, myth and the future. Generations have been born, grew up inheriting the habit of a daily Garth fix from their parents, passing it on, in turn, to their own brood, talking of Golden Ages and Classic Stories that generally coincided with their own adolescence.

The process shows no sign of abating ...

Two Titan paperbacks - 'BOOK ONE: THE CLOUD OF BALTHUS' and 'BOOK TWO: THE WOMAN OF GALBA' encapsulate L'age D'or of four complete stories apiece from 1971/2 and 1972/3 respectively, by which time Jim Edgar was scripting to Frank Bellamy's inking. There were earlier collections, books produced in various shapes and formats collecting tales from other adolescences - 'GARTH: MAN OF MYSTERY' (1946, with art by Dowling) and a later double-pack 'GARTH'/'ROMEO BROWN' (also Dowling) both from MIRROR PUBLICATIONS, plus 'JOURNEY TO JASON' - a 1950 serial presented in "BIG PACKED PAGES ! MORE READING !" by ATLAS PUBLICATIONS, as well as 'THE DAILY MIRROR BOOK OF GARTH' from the same year as 'DAILY MIRROR BOOK 1976' which

both also re-ran the Bellamy years. They prompt inevitable comparisons that hurtle forward to the current Martin Asbury serials. Doubts surface and subside. I read tales of Garth miniaturised and stowing away with Columbus, penetrating a force-field to the asteroidal 'Islands of Kaa' in a plastic space capsule, or combatting the freakishly evil Troll. That would have been 1963-ish. Now he battles Zorkil on the moon, or sails with Jason on a legendary Argonauts re-tread. Reading these strips you wonder, were the female nipples always so pert and profuse, or is this the effect of 80's tabloidism ? But no - in the "People of the Abyss", depicting a war seven miles beneath the Pacific between the topless nubile Azlans, and the Cthulhu-cloned octopod Homads, not only

are the nipples in the Bellamy frames as numerous, but more lovingly drafted and detailed ! While even earlier than that "naked females used to abound in Garth stories" Steve Dowling told 'FANTASY ADVERTISER'. "GARTH' and 'JANE' were both great morale boosters during the war and hence their popularity. We could get away with a lot more in those days, I might add".

Garth is big and simple. No surname. A Schwarzenegger on steroids. He's never represented anything, and there's not much personality to blur the action. It's this essential blankness that gives him adaptability. Garth is not Science fiction, but he can be and frequently has been - here opposing odd spherical aliens led by Lord Balthus. He can also be Swords & Sorcery - kidnapped to the barbarian world of Galba with its beasts and gladiators. He can be a Western, and often is - as in "Sundance" and "Ghost Town" in the Titan volumes. He's fought forces of the occult that are recognisably Lovecraftian, or cod Dennis Wheatley. He can operate in alternative time-streams where Nazi Germany won World War II. He can be a secret agent too, when the vogue is for the Spy Thriller or Bond movie. The hair lengthens and tousles almost imperceptibly through the late '60's. Gets cropped in the late '80's. Yet what impresses above all is the essential changelessness, the continuity.

The GARTH CHECKLIST in the Titan editions details 111 stories with exotic titles like "The Quest of the G-Ray" (1946), "Space-Time Traveller" (1951), "The Static Zone" (1961), "The Web of Dionara" (1968), "The Brides of Jenghiz Khan" (1974), "The Mind Stealers" (1975), and "Lords of Space" (1984); through artists and art-teams from the late Stephen Philip Dowling (1943-1968), Dick Hailstone (1946-48), John Allard (1943-46 and 1949--72), Bellamy (71-76) and Asbury (1977 on), while scripting chores encompass Don Freeman (1943-52) , Hugh McClelland (one story - "Invasion from Space" 1952/3), Peter O'Donnell (1953-65), and Jim Edgar (1966 on). Throughout these changes there are certain constants. His mentor is the absurdly Gallic and occasionally foppish Professor Lumiere who explains plots and interjects science if and when needed, usually punctuated by "Mon Ami", "Bonne Chance, Mes Enfants" or other 'French -Phrases-for-Tourists' expletives. He debuted in the 1944 story "The Seven Ages of Garth" as the psycho-analyst who explores Garth's previous lives. And Lumiere has stuck around ever since. And then there's Astra, the 'Last Goddess' who joined Garth in 1957 as spirit visitation, muse, lover and ... goddess, she's stayed, performing that bizarre role intermittently ever since.

"THE LAST GODDESS" achieved comic book status in the 1958 doublepack shared with Jim Holdaway's 'ROMEO BROWN' .

Philip Harbottle, Garthophile, Garth completist and authority on 50's fantasy culture par excellence, suggests the strip was originally

IF THE SUN CANNOT BE SEEN THE SACRIFICE WILL NOT BE ACCEPTABLE TO THE GODS
IT'S TOO LATE! I'LL BE DEAD BEFORE I CAN FREE MYSELF!
IMPOUS STRANGER, THIS IS FOR THE LOVE OU ELECTED AS A PRIESTESS- BUT I AM ALSO A WOMAN!
HOLD THERE! A CLOUD IS CROSSING THE SUN! THE SACRIFICE WILL NOT BE ACCEPTABLE TO THE GODS!
WE WILL WAIT!

denied serious contender status because of its close Superman overtones. An accusation confirmed by Comics connoisseur Denis Gifford who calls Garth "the Mirror's answer to Superman, a musclebound hunk of a hero who came drifting in from the sea" (THE INTERNATIONAL BOOK OF COMICS') . To David Kyle in his 'PICTORIAL HISTORY OF SCIENCE FICTION' Garth is also "a strip character similar to Superman ... a Greek god reincarnated (who) travels time having noble adventures". Such descriptions are unfair. "Their dismissal" claims Harbottle, "is based on a myth". Garth's strength is prodigious. His physique is that of several Rambo's simultaneously. But there's nothing supernatural about him. No super-powers. His origins are mystic - washed ashore on a raft and revived by Gala, a native girl. A man with no memory and no past. Although the brainchild of Steve Dowling, it was left to Freeman to develop and build this idea into a concept capable of running through the subsequent decades. It was he who backtracked the story through "The Saga of Garth", and took it forward into space, antiquity and the future. In an interview republished in 'FANTASY ADVERTISER' (from a 1965 'SPOTWOBBLE' fanzine) O'Donnell explains what he saw as his own role in the character's evolution; "in the early days 'GARTH' was more like a mythological hero with a cape and wings on his boots. When I took over in 1952 I introduced a scientific element into the stories, but he still maintains his fantasy-based settings. The readership won't stomach too much technical jargon, so I'm also trying to make Garth more human with human problems and not with just technical [illegible]".

Although undoubtedly a Man of Steel, Garth is first and foremost a Man of Flesh as well. But perhaps it's Klun of Galba who best defines Garth's timelessness; "there is a TRUE man" he exclaims, "strength allied to goodness !".

O'Donnell transferred from rival tabloid 'THE DAILY SKETCH' (where he'd written 'TUG TRANSOM) and took Garth through the 50 's, until he quit to concentrate, with Jim Holdaway, on his own glam-Detective creation 'MODESTY BLAISE' which is also now available in Titan edition. Then came Frank Bellamy - controversial because everything he touches becomes Bellamyesque. He took Frank Hampson's 'DAN DARE' and totally redesigned it. He does much the same to Garth; his illustrations are beautifully detailed, immaculately conceived - but more Bellamy than they are Garth. Harbottle points out that this is "the most untypical period of his existence", and that "any true devotee of the strip could have told Titan that this period reflected its creative nadir" (in Denis Gifford's 'ACE' magazine). Bellamy sneaked into the 'MIRROR' initially with a graphic centre-spread of the first

Moon Landing, graduating to political cartoons, including an optimistic St George 'McGovern' vanquishing the dragon of 'President Nixon'.

By then he'd left 'EAGLE' where he'd built his iconoclastic reputation, and gone on to illustrate 'THUNDERBIRDS' for 'TV 21', as well as 'RADIO TIMES' spot- art and 'DOCTOR WHO'. He then ran Garth until his premature death in 1976. Former radio playwright Jim Edgar, who's first Garth script was "The Brain" commencing 23 April 1966, had previous plotting experience with Western strips - 'WES SLADE' for the 'SUNDAY EXPRESS' . and the TV adaptation of "Gun Law" for its daily counterpart. In partnership with Martin Astbury they've taken Garth into colour and into the 90's, drawn through time and incarnations by love, sex, totems, symbols, talismen. Today he looks no older, and he's still hanging tough.

Garth has adventured through five decades at just three frames a day, six times a week, 308 strips a year. Connoisseurs can pick their vintage. Their own classic stories of their personal Golden Age.

'TITAN BOOKS' promise more reprint volumes to come which will widen choice. In the meantime, these Bellamy editions make a pretty neat starting point.

FOR MORE DETAILS & INFORMATION ON THE 'TITAN BOOKS' EDITIONS

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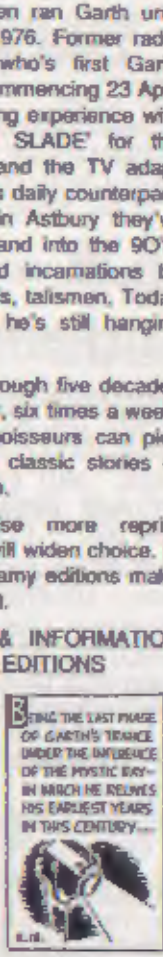
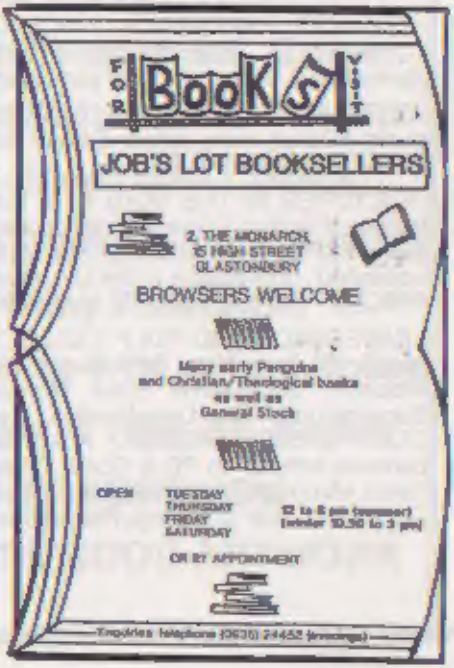

BEING THE LAST PHASE OF GARTH'S TRANCE UNDER THE INFLUENCE OF THE MYSTIC RAY- IN WHICH HE RELIVES HIS EARLIEST YEARS IN THIS CENTURY....
E.M.



W.R. BURNETT- Originator of a Genre

by Maurice Flanagan

WR BURNETT (1899-1982)

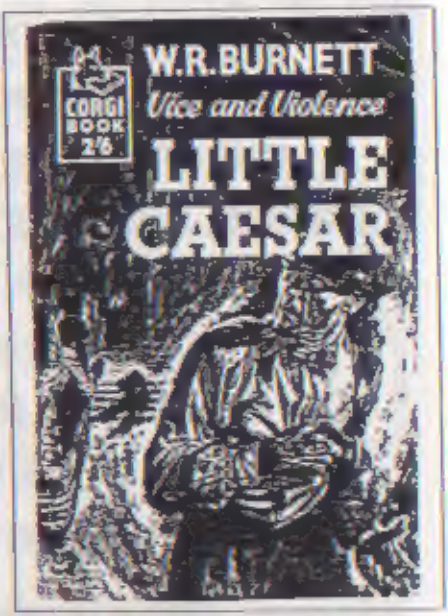
William Riley Burnett was a writer with a wealth of knowledge of the contemporary American crime scene. He used this with considerable skill in his many novels of gangsters, prizefighters and professional sportsmen. He had an unromantic view of crime, clearly shown in his gangster novels and gave a characteristic moving realism to his westerns. This ability was particularly useful for the extensive screenwriting he was also to carry out.

Burnett almost singlehandedly established the gangster story, with his novels "Little Caeser" and "High Sierra", taking his inspiration from the real gangsters of his time. The latter story being that of Dillinger.

His novels include Little Caeser (1929), Iron Man (1930), The Silver Eagle (1931), High Sierra (1940), Quick Brown Fox (1942), Nobody Lives Forever (1943), Tomorrows Another Day (1945) and Asphalt Jungle (1949). His wide ranging writing talent is shown in for example The Giant Swing(1932) a novel about a jazz pianist. In unusual style Goodbye To the Past (1934) tells of a man's life, beginning with death and then going back to his youth in the West. His book King Cole(1936) also shows his wide interest in "real" life, detailing a fictional exposure of American political corruption.

This realistic approach is also born out in his Western novels. The Goodhues of Sinking Creek(1934) and The Dark Command deal with the US Civil War while Adobe Walls(1953) is about The Apache Uprising and Mi Amigo(1959) is a story of Billy the Kid.

William Burnett was born in Springfield, Ohio and was educated in his home town and later at Miami Military Institute. His early work was in the unlikely profession of statistician, however he soon turned to full time writing producing his characteristic realistic portrayal of tough city life. He became a leading exponent of "Hard Boiled" fiction and made his fortune early with Little Caesar a story of gangsters in the prohibition era. As a movie it made Edward G Robinson a star. Burnett very effectively cashed in on the publicity given the Chicago gangsters of the late 20s. Particularly the activities of Al Capone and the notorious St Valentines Day Massacre of 1929. Burnett took a pragmatic view of the gangsters' philosophy "Look in this country only a few have all the money, millions don't have enough to eat, not because there ain't enough, but because they don't have the



money. Others do okay, why don't the ones with the money get together and get there hands on it? (Javier Coma) This line may have appealed to the impoverished Italian immigrant and is explored by Burnett in its transition to the large scale racketeering of the Chicago Underworld. The Warner Bros 1930 film ends with the elimination of a gang member for his attempt to go "straight" illustrating Burnetts view of the crime, social deprivation and peer group trap.

His novel The Asphalt Jungle sees the policeman hero making a journey from the familiar film noir urban landscape, to the potentially idyllic countryside with disturbing consequences.

Roy Earle gangster (portrayed by Bogart in the 1941 Warner film) meets his "ideal" family. The situation sours rapidly for Earl as the crippled daughter, Velma, is corrupted. Earle rejects Velma when he can no longer control her. The gangster suffers bitterness and isolation due to his patriarchal attitude to women. True to the genre the gangsters moll Marie is shown as honest and compassionate.

Burnett also wrote under the pen names John Monahan and James Updyke. Many of his books appear to only have been published in hardback or in the USA. Corgi were his main UK soft back publishers, claiming their 1955 edition of Little Caesar and 1956 edition of Vanity Row as UK 1sts. These together with Tomorrows Another Day and Little Men Big World feature excellent Oliver Brabbins artwork whilst a similarly ominous looking gangster is portrayed by Roger Hall on The Asphalt Jungle.

Recent films like the lacklustre "Untouchables" and later gangster style movies like "the Good Fellas" together with the continued interest in Bogart should ensure Burnett is read as a leader in the genre.

Many of his pb books can still be obtained relatively cheaply but in the UK his Corgi gangsters are increasingly difficult to find in nice condition. This should ensure fine copies fetch a premium at around 8 - 10 pounds sterling.

Many of his books were turned into films. These include Little Caesar (International 1930) Saint Johnson as Law and Disorder by Universal in 1932) Dark Command (Republic 1940), High Sierra (Warner Bros 1941 and again in 1955 as I Died a Thousand Times), Nobody Lives Forever (Warners 1946) Asphalt Jungle (MGM 1950 as Cairo in 1963 as Cool Breeze in 1977) Iron Man (United International 1951), Adobe Walls (Paramount 1953 as Arrowhead) Captain Lightfoot (United International 1954, and Vanity Row (Republic in 1956 as Accused of Murder). In addition his original stories were used in The Finger Points, Beast of the City, Scarface, Dark Hazard, The Whole Towns Talking, 36 Hours to Kill, Some Blondes are Dangerous, Kind of Underworld, And as screenwriter for This Gun for Hire, The Racket, dangerous Mission and Illegal.

Burnett's limited output was reprinted many

times in the US under a series of publishers It is the early Avon Mystery Monthly and Avon pocketbooks that are the most prized at $30 or more in fine condition In the UK 6 Crime/Gangster type titles along with two westerns were issued by Corgi and two westerns by Gold Medal. Funnily enough the less popular westerns by Gold Medal are probably about the most difficult to find in nice condition and because of this alone are worth around £5

WR BURNETT

PB BIBLIOGRAPHY

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Nobody Lives For Ever Avon Mystery Monthly (33) & Armed Services Ed (1943)

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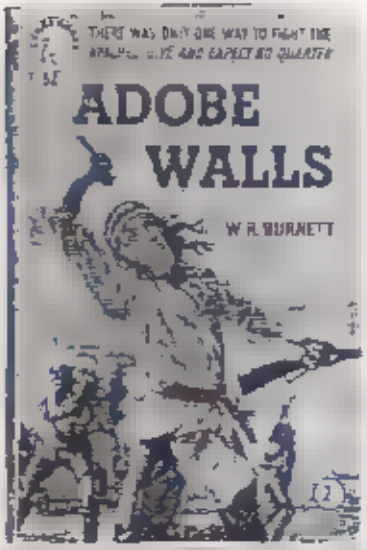
W- western Gstar- gangster novel



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THE STEVE HOLLAND COLUMN

Thanks to Steve's voluminous amendments, additions and other spontaneous outpourings as a reaction to PPC3, we dedicate this page to Mr S Holland. We now await Phil Harbottle's amendments and additions to Steve's comments! Over to Steve.

The "Azan the Apeman" books shown in issue3 could have been the work of David Griffiths who was writing SF novels for Curtis Warren at about the same time the books were well written (and Griffiths was capable of some good work my favourite is "Task Flight" by King Lang which if you can get past the first line ("The shifting, golden-white sands spread illimitably") is a rather good space opera. None show the trademarks of the Curtis regulars. Dennis Hughes John Jennison and Frederick Foden Joe Pacey was the director of Curtis who was also the director of Hamiltons, rather than Harry Assael.

Speaking of Hamiltons. I am not sure that they didn't issue a Tarzan pastiche. They published a novel called "Kazan the Killer" at the time Gordon Landsborough was saying he had commissioned a Tarzanesque series from a Hamiltons' regular. It was written by Thomas H Martin and published as by Shaun O'Hara in 1951. I've never seen a copy and Tom died in 1985 so that avenue is closed. It was never listed under his published books. The title is however listed in Whitakers and a copy is registered in the National Union catalogue in America. So it certainly existed. The publication in May 1951 did coincide with the last Azan books and so distribution may have been stopped in the wake of the ERB Inc injunction. If anyone has this book it must surely be the rarest of the British Tarzan pastiches.

Jacare was the central character in only six novels. "Drums Along the Amazon" was a straightforward adventure story set along the Amazon.

I've almost convinced myself that "Zamba of the Jungle" was written by Leonard G Fish. Fish certainly wrote for John Spencer and the style is a dead ringer (also the chap who did "Zamba" wrote a crime novel, "Crime Has No Friends" by Lanny Rogers also published by Spencer in 1951). Perhaps Phil can check this one and solve the mystery.

Denis McLoughlin.

What a wonderful artist. I remember reading "Saber King of the Jungle" (another Tarzan pastiche) when it was first reprinted in Vulcan and marveling at the wonderful animals. The strip was started by another

excellent comic artist, Joe Colquhoun, and Denis took over on the second story. I've been collecting Denis' comic strips ever since.

The covers he remembers doing were probably not all for George H Dawson. Tempest was a joint effort between Dawson and his partner Thomas H Lane with offices at 120-124 Newport Street, Bolton. They began trading in 1949 with novels by Nick Perelli and Lew Della, both written by Dawson. Perelli was then taken over as a pen name by Thomas H Martin who wrote all subsequent novels under the name for Tempest. They also published an excellent and collectable SF anthology edited anonymously by FG Rayer. Dawson dropped out in 1950 and began an association with Archer under the name Michael Storme, many featuring the character Nick Cranley and sporting beautiful covers by Reg Heade. Thomas Lane continued to publish as Tempest, but folded the company in 1951, selling unused manuscripts to Scion where Perelli was used as a house name. This led to an argument as Dawson claimed rights to the name, but agreement was reached whereby Scion were allowed to use the name and Dawson also sold the rights to Milestone Publications who also took on Lew Della. Whatever happened to Dawson? I heard he became a travelling salesman, but if anyone knows where he is now I'd love to hear from them.

Denis' western covers were more likely to be for Sydney Pemberton of World Distributors. Denis provided covers for the Piccadilly Novels Line published for Fiction House (then an associated company of Pemberton's and WDL) and some for Action Novels published by various people under an exclusive distribution deal (see Mike Watson article for more details).

The "Dr Jekyll and Mr Hyde" book was published for Kangaroo Books in Dec 1945. This was edited for publication by D McLelland. 96 pages for 1/6. David Lynn was a house name but was D McLelland fictious. There were loads of Lynn books published by Kangaroo from their base at Avenue Chambers on Southampton Row (also home of Bernard Kaye of Kaye Publications and Archer). Kangaroo later became Kiwi Books and continued publishing into the 1960s - but then what happened?

Denis had three books of cartoons: "Laughter For The Home Front", "New Laughs For Old" and "Laughter Parade" all published in 1945 under the name David McLoughlin.

Winter Bros were also known as Stag Books. Bevis Winter was the man in charge - charge, a prolific writer of short stories in the 1940s. Winter went on to write some excellent gangster novels as Al Bocca for Scion, and later adopted the name Peter Cagney, writing gags and sketches for comedy shows (Tommy Cooper was a client). I wonder if Denis knows that Bevis was also the man behind the Gordon Shayne pen-name used on the two novels he illustrated for Jasmin seen in Issue2 of PPC.

[redacted]

Bloch's pseudonyms are rather confusing. I note that he used Tarleton Fiske, Wilson Kane and Sherry Malone, wrote stories under the house names Will Folke, EK Jarvis and John Sheldon, and ghosted work under the names WH Gauer, Nathan Hindin and Jim Kjelgaard. The novel "The Todd Dossier" by Collier Young (Delacourte, 1969) was actually by Bloch and intended for publication under his own name. For some reason it was actually ascribed to Young (1906-1980) a real author. Lefty Feep was actually a series of characters who appeared in Fantastic Adventures (Day[Index to Science Fiction Magazines] and Tuck [Encyclopaedia of Science Fiction

Holland's Column

and Fantasy both list 22 Feep tales published between 1942 and 1946 although Moskowitz (Seekers of Tomorrow) says there were 22 tales up to "End of Your Rope" (Fantastic Adventures, July 1956) Anyone?

The paperback listing in PPC2 misses Bloch's first collection, "Sea Kissed" (Utopian 1945, reissued 1946 with additional story) which must be his rarest.

[redacted]

Just to put the record straight I didn't coin the phrase "mushroom publishers" although I do use it a lot. The earliest use of mushroom in connection with the minor publishers I can trace comes from a letter written by John Russell Fearn to fellow scribe Norman Lazenby in 1952 (*Ed-see letters*), when he said "I know there are a lot of little publishers pushing up like mushrooms but I've had such a sickener of the 'here today gone tomorrow' variety that I no longer bother contacting them."

QUESTION TIME!

Has Anyone got a copy of "When the Earth Died" by Karl Mannheim World Distributors "Fantasy Classics" edition from 1950 rather than the 1970s Five Star edition that I have Five Star managed to miss off the last page so it ends in mid sentence and I've always wondered what the ending was! Perhaps some kindly soul can photocopy the last page

Has anyone got any Bart Carson Novels These were reprinted in the USA under the name Steve Harragan and all but one with new titles I'm trying to sort out which book became what so the complete information can be included in the next "Crime Fiction Bibliography" I've sorted out five but there are still a few more to go I have the opening lines to all the Harragan adventures so all I need is the opening paragraph or sentence from any Carson novel for comparison They were published by Hamilton & Co. and later Panther between 1951 and 1955

On similar lines has anyone got the Dale Bogard novel that corresponds to the following opening line "I was driving more or less automatically and it was a little time before I realised that I'd crossed the State line into Connecticut." This was the opening to "Pardon My Body" (Harlequin 1952) which reprinted a 1951 World Distributors novel by Bogard. Any ideas?

Also with WDL has anyone got any books by Larry O'Brien? What were the titles of the O'Brien novels? I know of two but one of them was advertising 500 000 sales that seems to indicate there was a lot more I believe Pembertons were putting out 40 000 to 50 000 copies of each gangster title at the time although there's always the chance it was a marketing ploy

Editor Thanks Steve for the above This Question Time can be a regular feature if readers can make use of it Have you got any queries or obscure wants regarding pbs pulps or comics? Write in and tell us

PAPERBACK AND COMIC NEWS

I'd first like to thank a few folk involved in related mags before I get into the news. These include Paul Birch of Fantazia the excellent newsstand mag of superheroes, comics videos and SF/Horror films. Similarly to Dez Skinn, originator of "Fantsy Advertiser" the long running specialist comics mag and now of Comics International, the newspaperlike monthly of comic news, reviews and ads ,available via specialist comic shops for only 30p) Other supporters include Tony Lee of Strange Adventures and several other mags who are also giving exposure to a new arrival. This contrasts with another not to be named magazine more akin to the book trade that shrinks at carrying feature ads from PPC (even for good money) Apparently we too closely resemble said mag. We and the above mags are firm believers that readers should have the choice and in all likelihood will buy several of the mags anyway. The diversity also brings the often rare and beautiful material to the attention of new eyes. Ah well! thankfully such a shortsighted approach is a blemish on an otherwise excellent mag that has expanded the knowledge and collection of books and mags of all types tremendously.

The International Paperback Collector's Society (ICPS) is a new club that puts out a bi-monthly newsletter detailing info on collectable pbs. It seems a snip at $15 for annual membership. If interested write to John Gargiso or Joe Crilo of Gorgon Books (also dealers in vintage pbs) ICPS 21 Deer Lane Wantagh New York. 11793. USA

On similar lines but a different order of finance is the Paperback Book Dealers Association (PBDA). For dealers or serious collectors you can for a one-time investment of from $500 to $5000 receive 50 to 500 names from the PBDA mailing list and $500 to $5000 worth of vintage pbs from PBDA Charter members. Associate membership costs very little and there are many listed advantages. If interested contact PBDA members eg. RC & Elwanda Holland, Pandora Books, Buck Creek Books, Keith Dibbone, Three Sinister Characters, Lynn Munroe Books, Attic Books or Black Ace all in the USA. You will find several advertising in this mag.

The US scene is becoming more and more developed. RC Holland, 302 Martin Drive, Richmond KY 40475 has for some time had an excellent reputation for his "Books are Everything" mag on pbs and also his monthly auction catalogues. Prices tend to be high but you are assured of top quality material. RC is now issuing full colour auction catalogues! You will have to subscribe but you may feel it worthwhile just to see such beautiful covers.

Other dealers like Black Ace and Lynn Munroe Books also now hold similar quality monthly postal auctions. Whilst on the subject of US dealers we expect to see a number of the above with plenty of this material at the September Pb Fair.

The Fair at the Grosvenor Hotel, Victoria on Sat Sept 7th is looking very good. Almost all the table space is now booked with 20 confirmed tables and all the guests (plus a few more surprise visits) confirmed. We are also hoping for a couple of book launches. "Vultures in the Void" Phil Harbottle and Steve Holland's history of British 50's SF. Also hoping for a Lionel Fanthorpe offering. John Russell Fearn's lost novel, never before published in book form, "Lord of Atlantis" will be on sale from ZEON BOOKS.

Another feature will be a special Fair booklet, in limited edition and original cover detailing careers, bibliographies etc of the major guests, plenty of covers and new original stories by Guy N Smith, Lionel(cont)

PAPERBACK AND COMIC NEWS

Lionel Fanthorpe and hopefully Syd Bounds and EC Tubb. 200 copies to be printed at a likely price of £3 on sale at the Fair only. Ideal to get the guests to sign on the day. Steve Holland is currently beavering away on this at this very moment. It will be published by ourselves in a similar format to the magazine.

Catalogues Received

Ruth Pyecroft, 56 Lansdown, Stroud, Glos GL5 1BN Tel (0453) 752401. Somehow omitted from the listing in PPC2. Ruth offers a series of A5 booklets, TV & Film Related, Crime, Penguins and Miscellaneous. All are well presented and pbs listed are very reasonably priced. Always worth an SAE to obtain.

Barry R Lewin, Science Fiction & Fantasy Literature, 726 Santa Monica Boulevard, Suite 201, Santa Monica, CA 90401 specialises in rare and obscure material. Limited editions by King, Koontz, signed letters (eg LR Hubbard $1500). So if you must have that original manuscript by Robert Heinlein and have $2500 to spare then contact Barry.

Ian Sinclair, 26 Albion Drive, London E8 4ET specialises in Hard-boiled Pbs, Thrillers, Spies, Mysteries, Gay, Beats, Sleaze and produces excellent extensively illustrated A5 catalogues. Give him a try if this is your scene.

Goldeneye Books, (James A Pickard) is the specialist in Ian Fleming and Bondiana. He has been established as such for several years and as expected produces the most comprehensive catalogue of all Fleming Bond related material. He also pays very well for good quality material.

Jeffrey Lee Pressman, 3246 Ettie Street, Oakland, California, 94608 USA deals in Counterculture, JD, Beatnik, Sixties, Vietnam, Sleaze plus the desirable authors Joyce, Steinbeck, Kerouac, Hammett, Fleming etc. He sells and buys extensively, producing regular Wants Lists and catalogues of books for sale.

Harner 20th Century Books, 4 Spring field Close, Woodsetts, worksop, Notts S81 8QD Tel (0909)569428. Martin & Janet can be regularly seen at their special events or at book fairs and specialise in British Comics (mainly annuals) Rupert, Dan Dare, Giles, Gambols, Classics Illustrated, Disney related and even some Rupert Artwork. Regular bulletins on available material from one of the UKs top dealers.

ZEON BOOKS is proud to announce the return of a legend. The mysterious Volsted Gridban or Vargo Statten of 50s Sci-fi fame returns in The Golden Amazon, novel LORD OF ATLANTIS. Never before published in book form, this novel continues John Russell Fearn's Amazon series.

Here is the classic SF adventure novel by one of its most versatile exponents. The Golden Amazon is the outcome of an illegal surgical experiment carried out on an orphan girl. Grown to maturity Violet Ray Brand is a superwoman possessing immense strength, scientific knowledge and supernatural beauty. Here she is at the peak of her powers featuring The Lost Atlantis, attack by prehistoric monsters, a killer virus and flight to Jupiter, tempest lashed and poisonous hell planet!

Its first appearance was in serial form in the Toronto Star Weekly Magazine in the 50s. This genuine first book edition will feature original cover art by the master Ron Turner.

Available from: Zardoz Books, 20 Whitecroft, Dilton Marsh, Westbury, BA13 4DJ in limited edition form at £5 incl p&p.

PB & COMIC NEWS

If you are interested in Juvenile Delinquency Teddy Boys, Rock and Roll and all the relevant memorabilia take a look at Steve Palfrey and Martin Heaphy's mag "RUMBLE" Get in touch with Steve at "Lucedale Bonhay Rd Starcross Nr Exeter EX6 8NZ tel 083 782596 They will be at the Sept Pb Fair with plenty of JD material (as will several US dealers)

Issue 23 of PAPERBACK PARADE includes excellent articles on Max Brand, Hopalong Cassidy, the Art of Casey Jones, Looking at Legs!, the evolution of popular romance and much more Issue 24 is due in the UK soon. These and back issues can be obtained via Zardoz Books (mail order only) at £3 each.

Rumour has it that Penguin has a much updated version of Perry & Aldridge's The Penguin Book of Comics. We have been approached for a little info on Denis McLoughlin to be included in a much beefed up British section.

Issue 21 of THE COMIC JOURNAL contains articles on Mickey Mouse Weekly Dan dare and marriage, Dick Barton, Classics Illustrated Comic memories, Favourite Comic characters on Film and the Fearn/ Turner strip "Thoughts That Kill." Any British comic Collector must surely subscribe at around £2 percopy from A & B Whitworth, 17 Hill St, Colne, lancashire BB8 0DH.

UNGAWA issue3 includes lurid material such as Lowlife Scum, Kenneth Anger Dateline Grodzinsky Tura Satana Monster Mags, Jean Rollin and more Back Issues and new Issue 4 can be obtained via the publishers or from Zardoz Books for £2.50 incl Postage.

READY SHORTLY! Second Issue of The FANTASY BOOKLET featuring new stories by Fearn Bounds, Lazenby, J Johnson and "An Era Ends" by E C Tubb illustrated by Ron Turner plus non fiction article on J R Fearn and The Creature From the Black Lagoon

Price £2 from Phil Harbottle 32 Tynedale Ave Wallsend Tyne & Wear, England

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EMPORIUM BOOKS, 58 HIGH ST, VENTNOR,ISLE OF WIGHT, PO381LT, ENGLAND

DOES ANYONE recognise this 50s Western published by the Atlantic Book Co in the early 50s is this THE FRANK RICHARDS of Bunter et al fame. claimed by Atlantic as "world known writer of modern fiction" Any ideas?

H. RIDER HAGGARD'S ALLAN QUATERMAIN NOVELS

by Roger Allen

When Rider Haggard included the African hunter Allan Quatermain in KING SOLOMON'S MINES in 1885 he did not realise what a popular character he was going to be. He was soon left in no doubt about this and went on to write another 13 long stories and several shorts. In 1887 the book ALLAN QUATERMAIN was published and to his fan's horror they found that their hero had died at the end of the story. This was no "tied up" finishing off as with Doyle's Sherlock Holmes story but the logical continuation from KING SOLOMON'S MINES. After all Haggard's hero was in his 50's for that adventure. Having killed off his character Haggard then had to satisfy the demand from the public for more stories about him. Obviously he could not be resurrected so Haggard had to use the technique of letters, old manuscripts and fireside recollections as a device of covering Allan's earlier life. This involved a great deal of chronological detail. In the main Haggard succeeded extremely well although at one point he had to change Allan's age in the later editions of KING SOLOMON'S MINES.

In his bibliography of 1947 J Scott compiled a life of Haggard which I validated in my own work of 1987. Born in 1817 Allan Quatermain grows up and meets MARIE(1835-8) and his second love in ALLAN'S WIFE(1842-43) and then we proceed through the following titles (novels only): CHILD OF STORM(1854-6) MAIWA'S REVENGE(1859) THE HOLY FLOWER(1870) HEU HEU(1871) SHE AND ALLAN(1872) THE TREASURE OF THE LAKE(1873) THE IVORY CHILD(1874) FINISHED(1879) KING SOLOMON'S MINES(1880) THE ANCIENT ALLAN(1882) ALLAN AND THE ICE GODS(1883) ALLAN QUATERMAIN(1884-5). These dates have been reached by careful attention to the texts and relating the adventures to the historical events in Africa, particularly the Boer Wars and the rise and fall of the Zulu nation.

To read all these novels in that particular order plus the short stories at the appropriate times, certainly gives a full picture of hunter Quatermain's life and as such is a remarkable achievement for Haggard that he managed to construct this. There are a few minor differences of opinion over some of the datings but in general Scott seems to have got it right. So what kind of person is Allan?

In KING SOLOMON'S MINES we learn that he has a sense of humour is adventurous, a good business man has very little formal education apart from his bible and the Ingoldsby Legends is very modest and a

very good judge of character. These traits are reinforced in ALLAN QUATERMAIN where his modesty over saving Good's life at the cost of a wound that ultimately kills him, is only revealed by Henry Curtis in a note after Allan's death. We see Allan in this story amused by Alphonse the French Coward (and angry at him too) jealous of his two friends loves but stoic and loyal at all times. His relationship with Umslopogaas is nicely explained in a way that excuses the Zulu's bloodthirstyness, whilst pointing out the equality of all men before God. That Allan has a strong religious streak is very evident but at no time does he confuse this with churches. As a result he is able to look at other religions and mysteries with a common sense and detachment which would be much appreciated today.

Haggard admitted at various points that Allan is his alter ego and obviously his conservative but realistic viewpoints are reflected in his character. In all the subsequent books we learn a little more about Allan but at no time does our image deviate. Even in the later novels where Allan takes the Taduki drug and sees previous existences (ALLAN AND THE ICE GODS- as an early primitive, ANCIENT ALLAN- as an ancient Egyptian) this is all in keeping with Allan's interest in the great unknown and Haggard's own dabblings with spiritulism.

Perhaps the best read are the three that make up the trilogy based on the Zulu Empire and which concern Allan's fascination with Mameena the dusky beauty who so nearly captivates him. In those days this was indeed a daring notion, but one in tune with the liberal Haggard/Quatermain. The books are CHILD OF STORM, MARIE, FINISHED.

I have noticed in the discussions with members of the Rider Haggard Appreciation Society that members have varying favourites among the AQ stories but most of us agree that the book named after the hero takes some beating. Only the first chapter with its gloomy (and prescient) discussions on death can mar it. Once into the story it increases in excitement at an amazing rate so that even victory in the great battle is but a step on the way to the great climax. This follows the desperate ride, the battle on the stairs and the death of Sorais. Some readers think that the later stories are a bit repetitive in ideas and up to a point this is true (of many other literary heroes also eg Tarzan.) But all of them are still very enjoyable reads that do not to have seem dated at all. Of course we have to suspend belief now as Africa is no longer the mysterious continent of the nineteenth century but that is little problem- this reflecting Haggard's skill at story telling. For the new reader by all means start with the AQ stories and enjoy yourself but then move on to Haggard's other stories and you will be amazed at the range and skill of this writer. Happy reading.

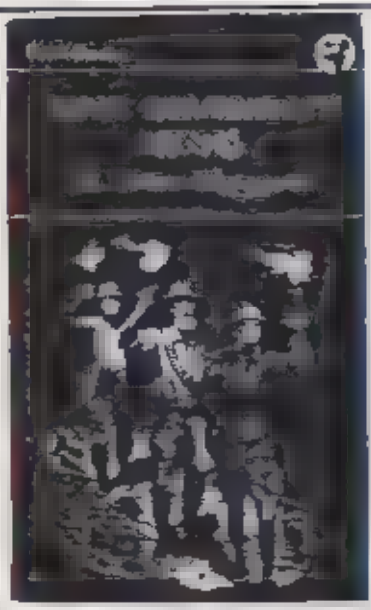
1960's Haggard reprint issued by Hodder

QUATERMAIN IN PAPERBACK

compiled from Roger Allen's H Rider Haggard article in Book & Magazine Collector No50, May 1986

George Newnes published many of Haggard's novels in large paperback format with coloured front and sometimes illustrations inside. These were printed for about the first 20 years of the century. Similarly attractive large pbs were issued by Cassell into the 1920s. They make an attractive display and some titles are rare. Several were published in the much less attractive Tauchnitz editions, often difficult to obtain in nice condition.

It is still relatively easy to pick up later Hodder & Stoughton paperbacks from the 50s and 60s or the single Pan 163 (King Solomon's Mines 1951) at 2-3. So like any author in and out of print for 107 years there are many routes for pb collectors depending upon the pocket or inclination.



Pan 163 "King Solomons Mines" value £3

THE ALLAN QUATERMAIN STORIES

King Solomon's Mines 1885

Allan Quatermain 1887

Maiwa's Revenge 1888

Allan's Wife 1889

Marie 1912

Child of Storm 1913

The Holy Flower 1915

The Ivory Child 1916

Finished 1917

The Ancient Allan 1920

She & Allan 1921

Heu Heu 1924

Treasure of the Lake 1926

Allan & The Ice-Gods 1927

SHORT STORIES

Hunter Quatermain's Story

Long Odds

Magepa The Buck

A Tale of Three Lions

-these all appeared in the book ALLAN'S [redacted]

Thanks for this article to Roger Allen, founder of THE RIDER HAGGARD APPRECIATION SOCIETY and author of THE HAGGARD GUIDE, an inexpensive limited edition bibliography of Haggard giving a guide to 1sts, reprints, dws etc. Roger also stocks and buys most Haggard books and ephemera and is a long established fan and dealer. For further information on the society, guide, lists etc.

please send SAE to

ROGER ALLEN,

27 Deneholm,

Monkseaton,

Whitley Bay,

NE25 9AU

Tel: (091) 2524516

FREDRIC BROWN

SF BOOKS AND PB BIBLIOGRAPHY

By Maurice Flanagan

In Issue3 of PPC Pete Tombs looked at the hardboiled crime of Fred. This issue the saga continues with a brief look at his SF work and a bibliography of paperback offer ings.

His first and most famous SF novel was WHAT MAD UNIVERSE(1949) a clever complex Alternate Worlds type story show ing the typical humour and wit of Fred's style. His offbeat vision of themes like war between the sexes, the complexity of human relations and interplanetary war set him apart from other writers in the late 40s.

It was often his shorter stories that revealed morsel his "comic" genius. Starting with his first short "Not Yet the End" for Captain Future he developed his specialist joke climaxes. 47 of these pieces are collected in the 1961 Bantam "NIGHTMARES AND GEEZENSTACKS". Arena(1944) was amongst those selected as the all-time best SF by the SF Writers of America in 1970. The story is of interstellar war and confron tation between alien and human.

Aliens of the green variety abound in "MARTIANS GO HOME" and a single stranded alien tries to get back home by hitching a lift on a human mind in "THE MIND THING" (1961).

Fred was not averse to the use of ancient myth derived storylines as with the Midas story meets extraterrestrial in "STAR SHINE".

Fred's humour (or is it just plain honesty) extends to his introductions as he says "I hate writing novels letters postcards. much as I may have enjoyed having written it. But I must confess Science Fiction stories are the least painful to write (SPACE ON MY HANDS).

Fred like many talented writers was ahead of his time and died before his time. Maybe his NEL publisher in 1982 described Fred's writing best as "at the point where SF meets Fantasy where macabre is pointed up by wit. Stories that lodge under the skin and stick like burrs in the memory".

References: The Encyclopaedia of Science Fiction edited by P. Nicholls pub Granada(1979). The Best Short Stories of Frederic Brown pub NEL(1982).

FREDRIC BROWN IN PAPERBACK - A GUIDE LISTING

The Fabulous Clipjoint(1st)TVB69* +(1950)

The Dead Ringer (1stUK) TVB 72* (1950)

Murder in the Moonlight TVB 98 (1951)

The Screaming Mimi TVB105#+ (1951)

Murder Can Be Fun TVB108# (1952)

Compliments of a Fiend TVB122* (1953)

Night of the Jabberwock TVB125 (1953)

Here Comes the Candle TVB132 (1943)

Space On My Hands Corgi1077 (1953)

The Far Cry TVB135 (1953)

Death Has Many Doors TVB144 (1954)

What Mad Universe TVB154 (1954)

We All Killed Grandma TVB158 (1954)

The Deep End TVB175 (1956)

Madball Gold Medal 584

His Name Was Death CorgiT559 (1958)

The Lenient Beast CorgiSC758(1959)

One For The Road CorgiSC884(1961)

Knock Three One Two Sabre (1967)

* also as Boardman Bloodhound pbs

also by Corgi (Transworld) 50s

+ also by Sabre (BrownWatson)1967

Most of Brown's books were published by Bantam in the US. and the following do not so far as I am aware have equivalent UK pb [redacted]

The Bloody Moonlight* Bantam 783

We All Killed Grandma Bantam1176(1953)

Mostly Murder* PennantP59(1954)

His Name Was Death* Bantam1436

The Wench is Dead Bantam1565(1957)

One For The Road* Bantam1990

Martians Go Home BantamA1546

Science Fiction Carnival Bantam A1615

Rogue in Space BantamA1701(1957)

Honeymoon in Hell BantamA1812

The Mind Thing BantamJ2296(1961)

Nightmares&Geezenstacks# Bantam (1961)

Five Day Nightmare* Tower42-502(1962)

The Murderers* BantamJ2587(1963)

reprinted together with Space on my Hands in the 1962 NEL pb The Best Short Stories of Fredric Brown.

* published in the UK as TV Boardman hbs only In addition TVB published hbs of:

Project Jupiter (1954)

The Late Lamented AB282 (1959)

The Shaggy Dog & others (1964)

Mrs Murphy's Underpants AB486 (1965)

RON TURNERS'S TIT-BITS

SCIENCE FICTION COMICS SERIES

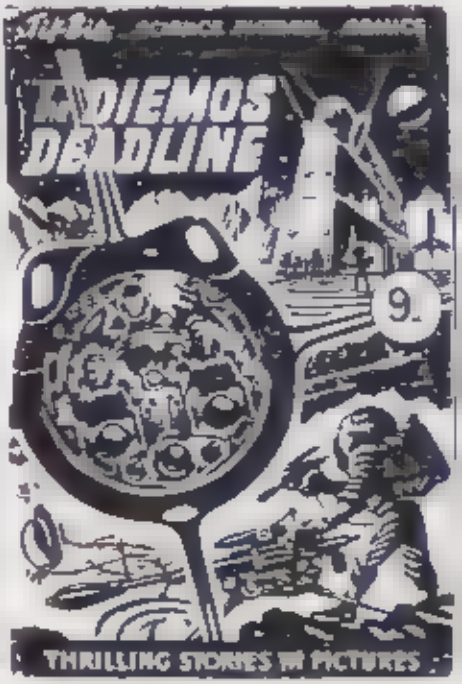
by Philip Harbottle

RON TURNER has long enjoyed a deserved reputation as one of the most stylish science fiction artists in two seperate areas- as a paperback cover artist (Scion Milestone etc) and as a comic strip artist (Space Ace, Rick Random, Nick Hazard etc) Any self respecting SF pb collector will have a number of novels in his or her collection with covers by Turner (especially the Vargo Statten series) and no serious collector of SF comic strips would be without Turner's Rick Random stories in THE SUPER DETECTIVE LIBRARY series.

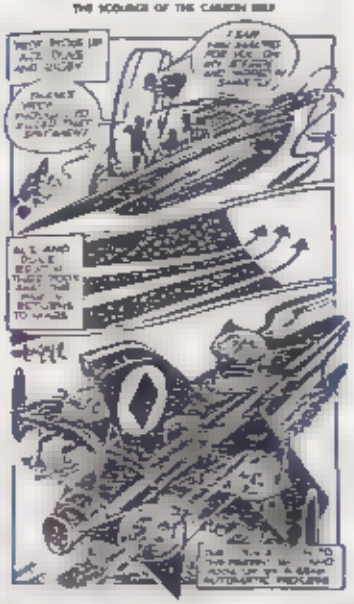
However there is one series of Ron Turner's publications that remains almost unknown, and the odds are that very few of our hypothetical collectors will even be aware that it exists THE TIT-BITS SCIENCE FICTION COMICS SERIES. Yet this series is of immense interest to both sets of collectors because it consists of both colour covers and black and white strips by Turner and, most importantly Turner's work in the series is quite outstanding. The unique feature of this series was that Turner illustrated from his own scripts, and so put everything into them, working at the peak of his inspiration.

Just why the series should be so rare and relatively unknown is a complete mystery. The only reason I can think of to account for this deplorable state of affairs is that once anyone comes across any of these comic books they tend to hoard it, and not let it out of their sight. In over 37 years of serious collecting, I have never seen any of them offered for sale. This being the case the editor of this publication has invited me to describe the stories for the fans who are missing out.

All of Turner's eleven stories for the series have a polish and panache that typifies the best of 1950's science fiction. They reflect Turner's own detailed knowledge and careful reading of the genre, with many of the plot elements that were clearly derived from novels by (cont over)



CAPTAIN DIAMOND
AND THE SPACE PIRATES
9p


THE SOURCE OF THE CARBON BEE

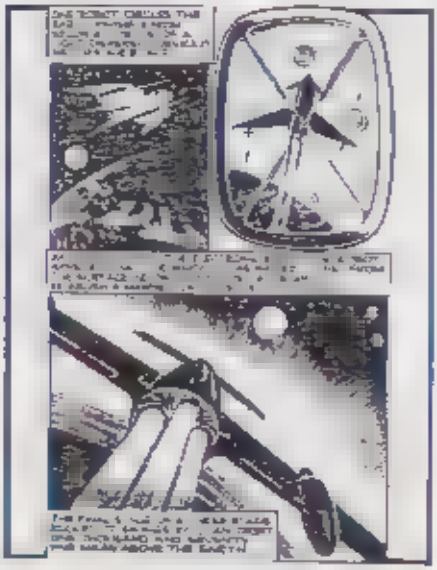
PLANET-X1
THE NEW WORLD
9p

by John Russell Fearn and E.C. Tubb which Turner illustrated in his cover paintings with the forementioned publishers Scion and Milestone. The artwork, however was uniquely Turner's own, with dynamic varishaped panels and dramatic use of black shadows and silhouettes with minimal use of line- techniques pioneered by Turner years before similar work by such as Frank Bellamy and David Lloyd which has won much popular acclaim. If there is any discernible influence it was Chesley Bonestell, the leading astronomical artist of the 1950's, whom Turner has freely acknowledged as one of his sources of inspiration.

Whilst the stories have a superficial juvenility (probably requested by the publisher) the themes are often highly scientific and quite complex abounding with force screens, hyper space concepts, and atomic physics. They are sometimes epic in scope. DOME OF SURVIVAL ranges across the whole of the solar system, and some millions of years. THE TERROR OF TITAN details the struggle of a group of freedom fighters to overthrow a 22nd century dictatorship. They set up a base on Titan, where they encounter gigantic, robotic insects the Scorabs. This was recognisably derived from E.C. Tubb's novel FIGHT FOR MARS (Milestone 1953), where Tubb's protagonists had to contend with similar creatures. The Lobants. Turner's THE PLANETOID PLAGUE was similarly inspired by another of Tubb's Milestone novels, PLANETOID DISPOSALS LTD (1953), but in both cases Turner added unique twists. His INNER WORLD has echoes of Fearn's sub-atomic novel, SCOURGE OF THE ATOM (Scion 1953) wherein a microcosmic race seek to destroy scientific experimenters in our own universe who are inadvertantly destroying the atomic universe. But in THE DEIMOS DEADLINE Turner came up with a completely original concept: the idea of detonating Deimos in a controlled atomic explosion, creating a mini-sun that would release the trapped atmosphere of the Martian deserts, terra-forming the planet to make it suitable for colonisation. Equally impressive are Turner's space engineering "hardware" space machines and space suits etc. which reflect Turner's own scientific and engineering knowledge as in THE SCOURGE OF THE CARBON BELT. This story features a gigantic mothership that can release self contained "pods" able to seperate and operate independently of the parent craft.

The illustrations accompanying this article will give the modern reader some of the flavour for this fabulous series. More particularly, I have commissioned Ron Turner to produce a new black and white comic strip, NO GREATER LOVE, based on a short story by my old friend Sydney Bounds which I had the honour to publish a few years ago.

Turner's strip adaptation appears here for the first time. I have also been commissioning Turner to produce brand new cover paintings for those few Fearn Scion novels originally published in the 1950's, which Turner did not illustrate first time around. Thus, the cover of this issue of PAPERBACK PULP AND COMIC COLLECTOR features a scene from Fearn's "VOLSTED GRIDBAN" novel A THING OF THE PAST (Scion 1953). As the strip and the cover show Turner has lost none of his amazing skills!



SCIENCE FICTION COMICS
THE SCOURGE OF THE CARBON BELT
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THE PAPER DEADLINE

THRILLING STORIES IN PICTURES
THE TERROR OF TITAN

THE TERROR OF TITAN
9¢

THE TIT-BITS SCIENCE FICTION COMICS SERIES

compiled by Philip Harbottle

All issues were standard pocket book size, 4.9" x 7.2" 64 pages excluding covers. Full colour front cover illustrating the lead story, back cover and inside covers featured house advertisements of the publishers. C.Arthur Pearson Ltd. They were not numbered but are listed here in sequence, as published 1953-1954.

No.1 PLANET-XI (The New World) cover by Ron Turner

Planet-XI (1-31) Ron Turner

The Giants of the Second World (32-64) Ron Turner

No.2 THE TERROR OF TITAN cover by Ron Turner

The Terror of Titan(1-32) Ron Turner

The Planetoid Plague(33-64) Ron Turner

No.3 CAPTAIN DIAMOND & THE SPACE PIRATES cover by Ron Turner

Captain Diamond&the Space Pirates (1-34) Ron Turner

The Space Crusader The Cosmic Renegades (35-64) Norman Light

No.4 THE DOME OF SURVIVAL cover by George R Ratcliffe

The Dome of Survival (1-21) Ron Turner

The Inner World (22-42) Ron Turner

Escape From Varl (43-64) Jim Holdaway

No.5 THE SCOURGE OF THE CARBON BELT cover by Ron Turner

The Scourge of the Carbon Belt (1-32) Ron Turner

War on Sourian (33-64) Jim Holdaway

No.6 THE DEIMOS DEADLINE cover by Ron Turner

The Deimos Deadline (1-21) Ron Turner

Captain Diamond Takes A Holiday (22-43) George R Ratcliffe

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(The assistance of John Lawrence in compiling this list is gratefully acknowledged. PH)

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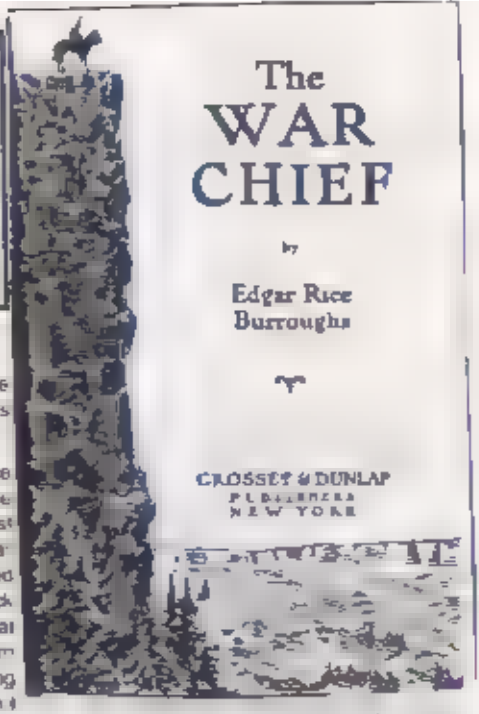
CIVILIZATION AND THE NOBLE SAVAGE

The Apache Novels of Edgar Rice Burroughs

by Link Hullar



Here's another ERB fan who has some words about this very underrated Burroughs series.

I was introduced to the work of Edgar Rice Burroughs through the back door. Unlike most Burroughs readers I did not first encounter this author through the popular Tarzan or Mars series. Instead, I stumbled upon ERB though my interest in paperback westerns. For about twenty five years at this writing, I have been reading Western fiction and in those early years of haunting the paperback racks around my small town I first read THE WAR CHIEF by Edgar Rice Burroughs. I knew nothing of the pulps or ERB's reputation as an author nor did I know of Tarzan as anything other than a motion picture character. However upon reading THE WAR CHIEF I knew that I had discovered something very, very special.

My original paperback editions of these two ERB Apache novels were published by Ballantine Books in 1964. The first book is THE WAR CHIEF (JUNE 1964, #u2045-50-190PP) and the sequel is APACHE DEVIL (JUNE 1964 #u2046-50-192PP). As with much of the paperback fiction of the fifties and early sixties these Apache books were written by a veteran pulp author, had originally appeared in the pulps, and had been published in hardcover as well. Even had I known at the time that these titles were not "new" or "original" my job in reading them would not have been diminished. For pure reading pleasure and enjoyment Burroughs is hard to beat. The two Apache novels are certainly no exception to this rule as both are filled with action, adventure, and excitement.

In THE WAR CHIEF we are introduced to the cast of characters for this brief series. The lead role in these novels is played by Shoz-Dijn (Black Bear). Shoz-Dijn is in fact, not an Apache by birth but rather is the adopted son of the Apache war chief, Geronimo. The great Apache warrior saved the infant boy from death during an Apache raid upon his family during which all were killed. Shoz-Dijn is raised as Geronimo's son and inspite of continued accusations regarding his racial heritage he raises through the ranks to become an Apache war chief at an early age. While Shoz-dijn does not know of his white origins he does know that there are at least some differences between himself and his Apache friends and relatives. One of the most important distinctions between 'Black Bear' and the other Apache warriors in his refusal to participate in torturing captives and the wounded. Shoz-dijn does not feel pity or

(ERB cont) compassion for these victims but simply has no interest in inflicting pain upon the helpless. He feels that such behaviour is beneath the dignity of a warrior. Also, Shoz-dijii recognizes the value of learning English as well as Spanish, so that Apache can better operate in the world of the pindah-lickoyee (White-eyes). A more subtle difference that slowly begins to develop in Shoz-dijii is a growing consciousness of moral and ethical concepts foreign to his Apache background. These ideas are enhanced by his contacts with Americans and Mexicans who treat him fairly including the lovely Wichita Billings. The daughter of a successful rancher, Wichita Billings is rescued from the evil intentions of Dirty Cheetim by Shoz-dijii and love is born in their hearts for one another. These story threads are interwoven into a fast-paced tale of Apache violence and clashes with the U.S. and Mexican armies. THE WAR CHIEF concludes with a sharp break between Wichita and Black Bear as their racial/cultural differences appear to be too much for them to overcome.

IN APACHE DEVIL, Burroughs essentially picks up the story and characters where he left off in THE WAR CHIEF. Most of the same characters are present and the story opens with Shoz-dijii brooding over his misfortunes at love. The Apache are definitely in a state of decline in APACHE DEVIL, as their numbers dwindle and the U.S. Army begins to close in on them. Dirty Cheetim is still up to his old tricks and Wichita Billings must be rescued a couple of more times (women are always good for a rescue or two in Burroughs' books). In most respects, as with most sequels, APACHE DEVIL is primarily "more of the same". The story is continued as the Apache are relentlessly pursued by the army and ultimately forced to surrender. However Shoz-dijii refuses to surrender and as Geronimo, a tired, old warrior, prepares to turn himself in, he tells Black Bear of his origins. Shoz-dijii crushed and confused to learn that he was born a pindahlickoyee and vows never to surrender to the hated white man. In the end, however, his love for Wichita Billings brings him to acknowledge his racial heritage and to start a new life for himself among the people he has known only as enemies. The saga of Shoz-dijii concludes here. While Burroughs only wrote these two exciting, action-packed tales of the Apache, they are two novels certainly worth reading and recommended to Western fans and Burroughs' fans alike.

Some fans have used these novels to defend Burroughs from charges of racism. Because ERB treats the Apache in a sympathetic and understanding fashion, the author is viewed as being, at least to a degree, "enlightened" for his time. There can be no doubt that Burroughs does offer a reasonably balanced view of the conflicts between the Apache and the Americans and/or Mexicans and, in fact occasionally seems to favour the Apache. ERB portrays Apache culture with respect and, at times, admiration as a society misunderstood by whites. In turn, the author points out that the Apache do not understand white culture

(ERB cont) either. These cultural misunderstandings are at the heart of the conflict between the whites and the Apache as is their lack of respect for one another as a distinct people. However, Shoz dijiji, as the central character and most important of the "noble" damages betrays Burroughs racism once again. Yes, Shoz dijiji stumbles upon white values, white morality, white ethics, and even falls in love with a white women or Black Bear is not Apache. He is, after all, white himself. One can see here that inspite of ERB's balanced treatment of the different cultures that this undercurrent of racism remains. Shoz dijiji's case proves that race is more important than environment (as in the case of Tarzan as well). Even though reared an Apache, Black Bear is too noble to resort to torture, begins to accept white notions of fair play and justice, and, by the end of the second novel, has made the decision to settle down on the ranch of Wichita Billings to pursue love and happiness in the white man's world. Obviously racism did not vanish in the page if ERB's Apache novels. Another ERB theme which emerges again in the Apache novels is his skeptical approach to "civilization." "Burroughs obviously questions just how "civilised" the nations of Europe, North and South America really are and includes critical observations of "civilised warfare as well. There is in ERB something of the social critic as he raises scattered doubts and criticisms about western civilization.

These points aside, the ERB Apache novels remain enjoyable, exciting reading. After all that IS what paperback fiction (and the pulps)is all about!"

** For more information let me recommend the excellent article by Robert E. Morsberger titled, "E.R.B.'s Ache Epic" in an early issue of ERB-dom.

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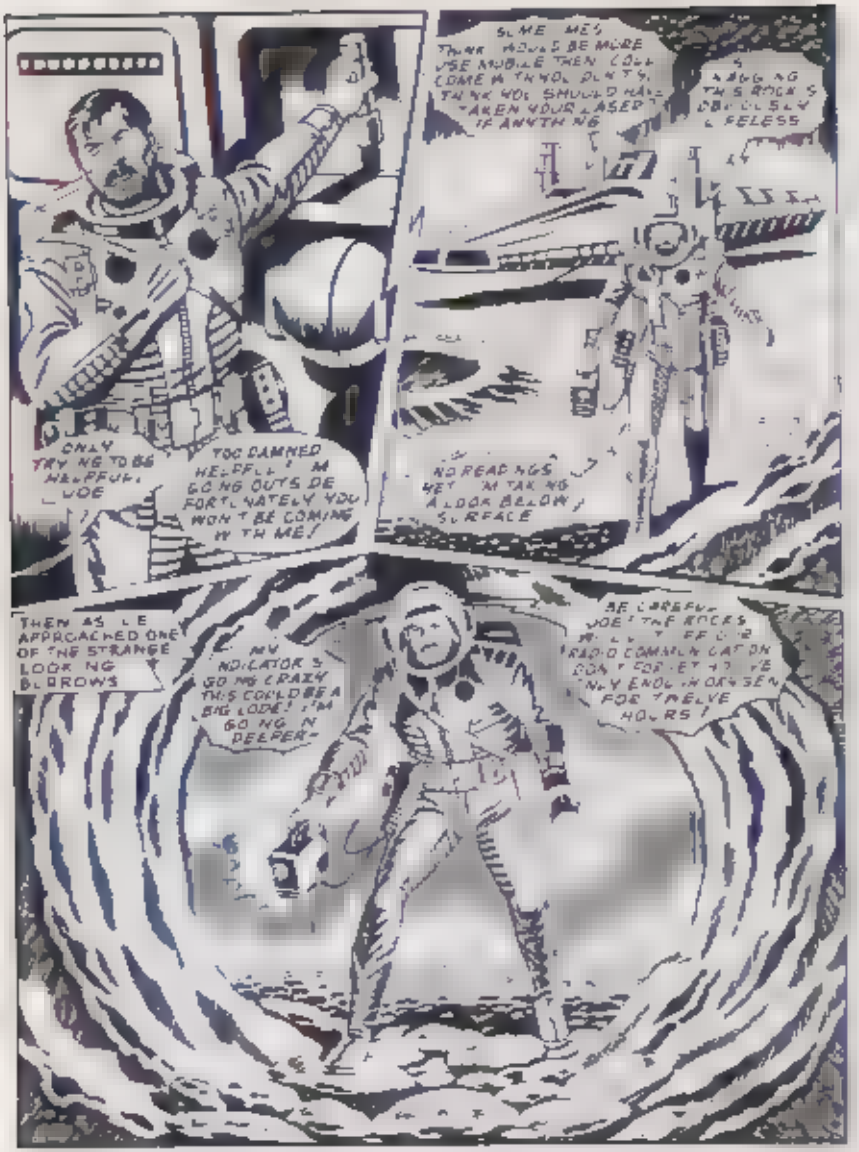
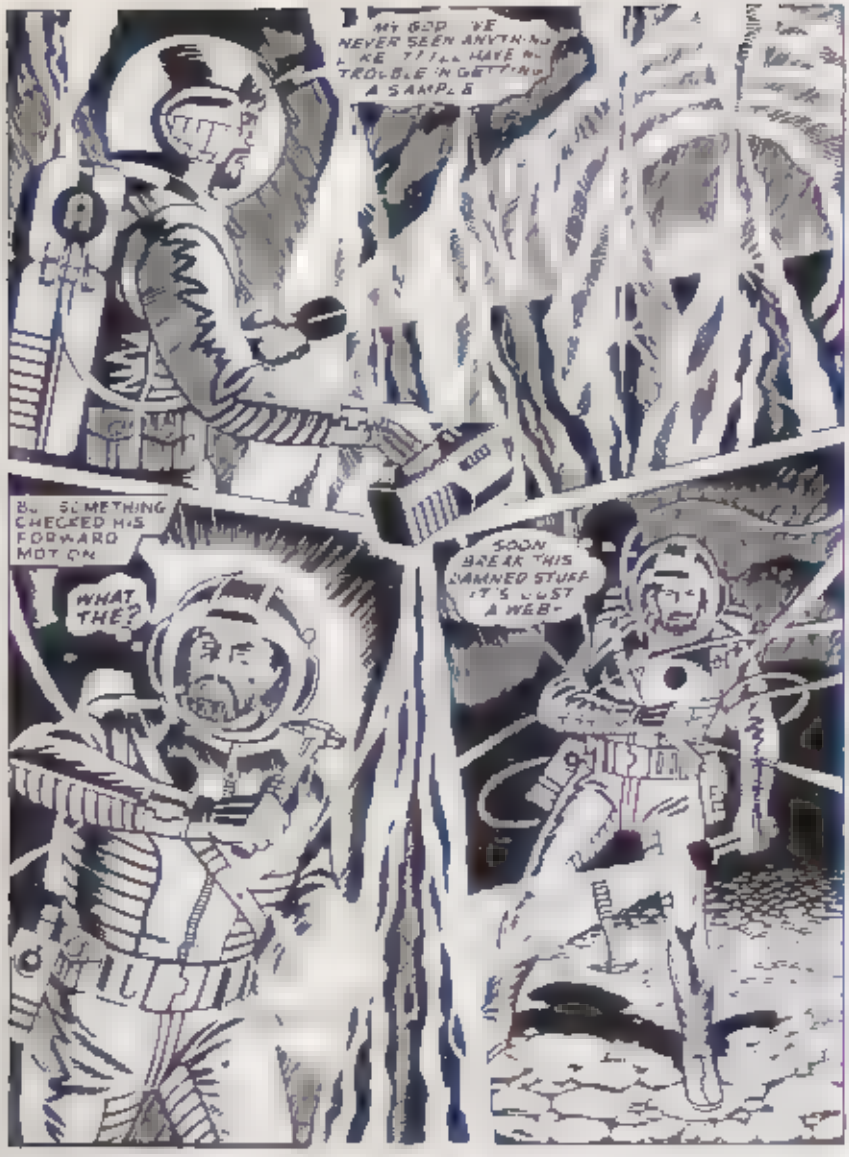
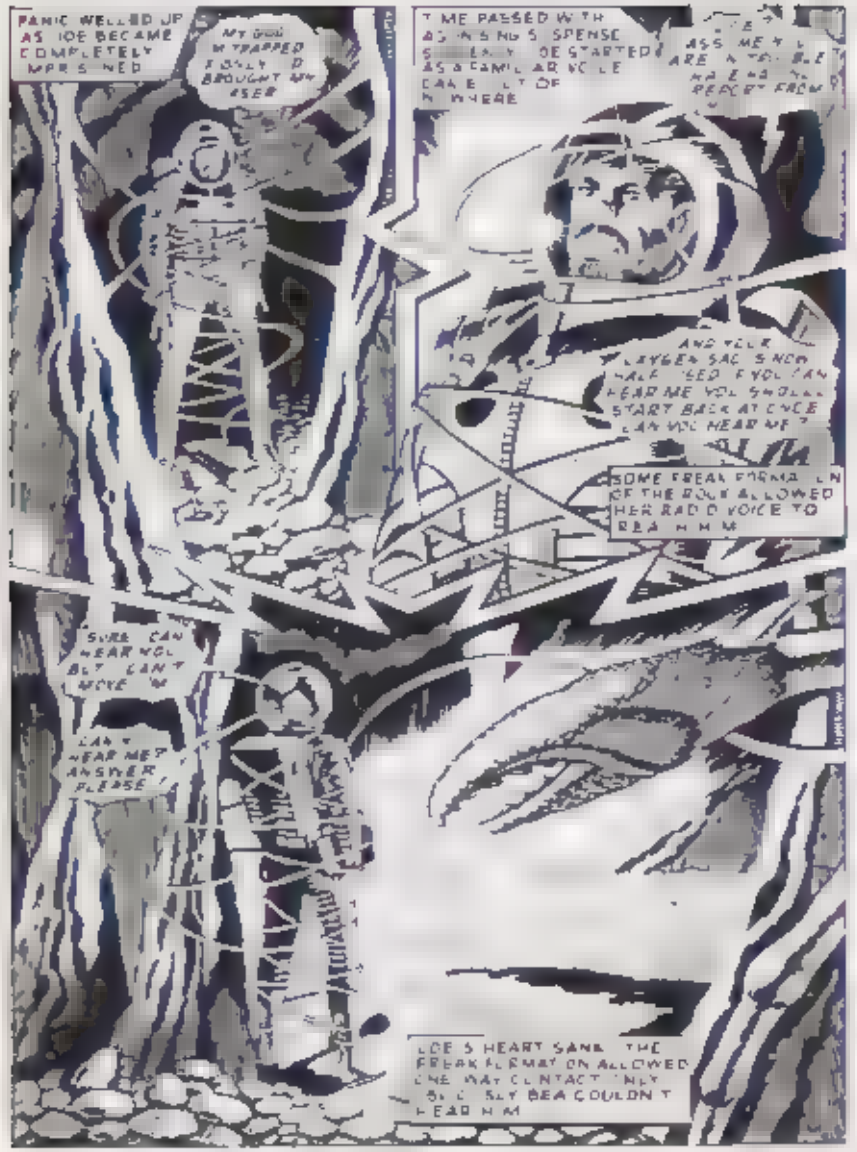
ABOUT TIME TOO
BOB. THIS SHIP'S
CLEAR AS IT WAS
BUT ALL WE'VE EARN FOR
SO FAR IS NET AND
I DON'T LIKE STEW. I'D NEED
A MEAL BEFORE WE
LAND

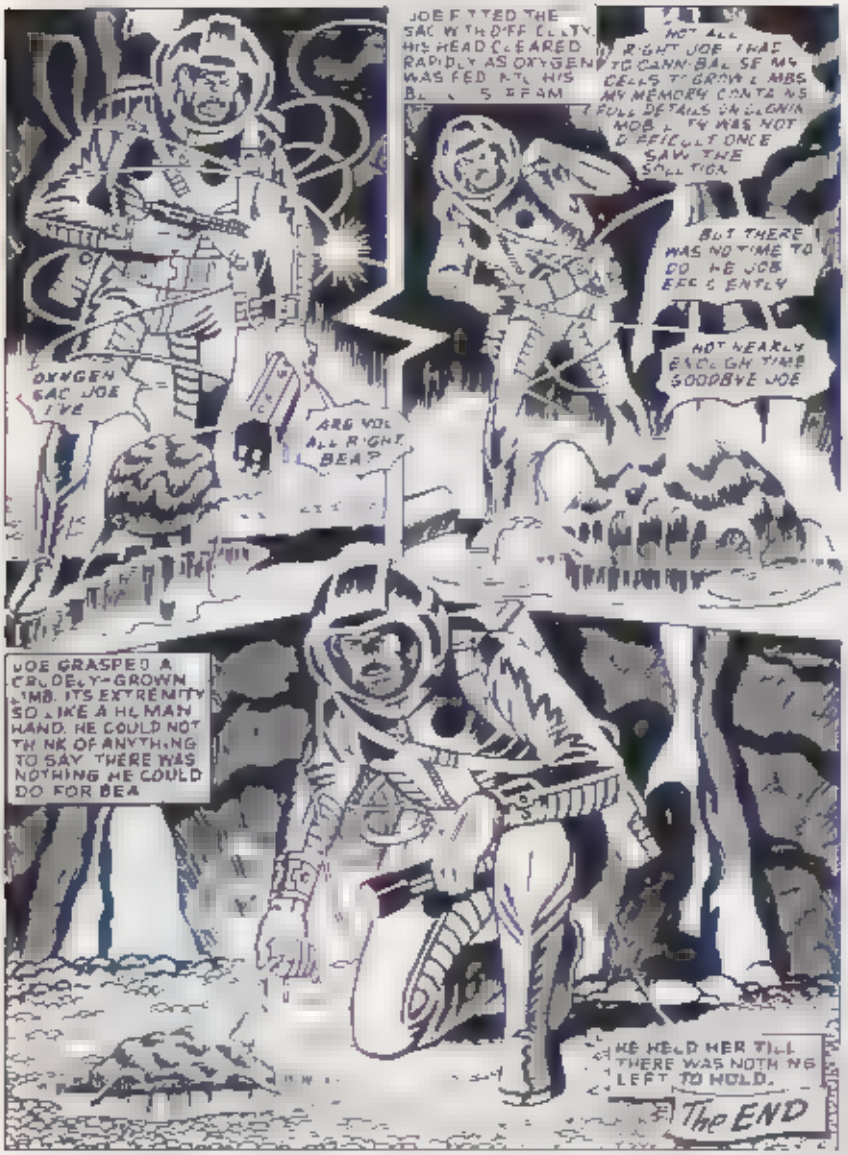
LANDSCAPE'S COMPLETELY BARREN I'M GOING OUTSIDE!
YOU'LL NEED A PRESSURE SUIT AND OXYGEN SAC PROSPECTOR'S KIT WHICH INCLUDES GEO-CRYSTAL INDICATOR PICK-AXE SAMPLE BOX
KNOW ALL THAT SEA STOP NAGGING LIKE AN OLD WOMAN WE'RE NOT MARRIED YET
THAT WOULD BE IMPOSSIBLE AS I AM NOT A HUMAN FEMALE BEA STANDS FOR BIO ELECTRICAL ANALOG I AM A BIOLOGICAL COMPUTER GROWN FROM BRAIN CELLS THE FACT THAT THESE WERE HUMAN BRAIN CELLS IN NO WAY
YEAH YEAH I KNOW BELT UP!


SLIME MES
THEIR MOVES BE MORE USE MOBILE THEN COU COME WITH YOU PUNY THINK YOU SHOULD HAV TAKEN YOUR LASER IF ANYTHING
A BIG AG THIS ROCK S COMPLETELY LIFELESS
ONLY TRY NG TO BE HELPFUL - JOE
TOO DAMNED HELPFUL I M GO NG OUTS DE FORTUNATELY YOU WON T BE COMING WITH ME!
NO READ NGS HEY M TAK NG A LOOK BELOW SURFACE
THEN AS LE APPROACHED ONE OF THE STRANGE LOOK NG BURROWS
MY INDICATOR S GO NG CRAZY THIS COULD BE A BIG LODE! I'M GO NG N DEEPER-
BE CAREFUL JOE! THE ROCKS RADIO COMMUN CAT ON DON T FOR ET TO TE NLY ENOUGH OXYGEN FOR TWELVE HOURS!


MY GOD WE NEVER SEEN ANYTHING LIKE IT!... HAVE NO TROUBLE IN GETTING A SAMPLE
BUT SOMETHING CHECKED HIS FORWARD MOTION
WHAT THE?
SOON BREAK THIS DAMNED STUFF IT'S JUST A WEB-


PANIC WELLED UP AS JOE BECAME COMPLETELY IMPRISONED
MY GOD I'M TRAPPED I ONLY D BROUGHT MY ASER
TIME PASSED WITH AGONISING SUSPENSE
AS A FAMILIAR VOICE CAME CLEARLY OUT OF NOWHERE
AND YOUR LAYGEN SAC S NOW HALF FILLED IF YOU CAN HEAR ME YOU SHOULD START BACK AT ONCE CAN YOU HEAR ME?
SOME FREAK FORMATION OF THE ROCK ALLOWED HER RADIO VOICE TO BREAK THROUGH
SURE CAN HEAR YOU BUT CAN'T MOVE IM
CAN'T HEAR ME? ANSWER PLEASE
JOE'S HEART SANK THE FREAK FORMATION ALLOWED ONE WAY CONTACT ONLY SHE COULD HEAR HIM BUT SHE COULDN'T HEAR HIM

TIME CHANGED... AS EARS BUZZED AS HIS SENSES BEGAN TO FAIL... AS THE SHADOWS MOVED A VOICE ROUSED HIM FROM HIS DREAM-LIKE TORPOR...
JOE M COMING JOE!
GOD NOW I HEAR HIS VOICES REALLY IN MY WAY AND THAT THING MOVING NOW WE NOW
COULDN'T WE HAVE BUT UNDER? COULDN'T WE HAVE PASSED RIGHT O
JOE?
BEA HOW WELL? QUICK GIVE ME THE LASER!


JOE FITTED THE SAC WITH OFF CUTTY HIS HEAD CLEARED RAPIDLY AS OXYGEN WAS FED INTO HIS
NOT ALL RIGHT JOE THAT TO CANNIBALISE MY CELLS TO GROW LIMBS MY MEMORY CONTAINS FULL DETAILS ON CLONING MOBILITY WAS NOT DIFFICULT ONCE SAW THE SOLUTION
BUT THERE WAS NO TIME TO DO THE JOB EFFICIENTLY
NOT NEARLY ENOUGH TIME GOODBYE JOE
OXYGEN SAC JOE I'VE
ARE YOU ALL RIGHT BEA?
JOE GRASPED A CRUDELY-GROWN LIMB. ITS EXTREMITY SO LIKE A HUMAN HAND. HE COULD NOT THINK OF ANYTHING TO SAY. THERE WAS NOTHING HE COULD DO FOR BEA
HE HELD HER TILL THERE WAS NOTHING LEFT TO HOLD.
The END

WHO WAS JOHN THEYDON?

by Steve Holland

If you look back to the first issue of Paperback and Pulp Collector you'll find on page six a small picture of an old Armada Book entitled 'Captain Scarlet and the Mysterons'. The author was John Theydon.

Armada had published the first of their Gerry Anderson TV show adaptations in November 1965 the first of two Stingray novels. It was also the first adaptation by John Theydon who went on to write novels based around the characters from Thunderbirds, Captain Scarlet and The Secret Service, including along the way spin off novels featuring Lady Penelope and The Angles. The novels, all of which I found to be highly readable when I first came across them as a youngster were by someone who appeared to have written these few stories alone, ending his association in 1968, never to return to writing. However whilst researching a book on 1950's British science fiction some years later I discovered that Theydon had written a number of Western novels some fifteen years before his first Stingray story and further investigation has turned up a host of novels which makes the question "Who Was John Theydon?" an even more intriguing mystery.

The earliest Theydon story I have traced dates back to 1946 a western entitled 'The Killer of the Canyon' which appeared in the first issue of Hands Up, a boys story paper published by Western Book Distributors which lasted only two issues. There was a companion Annual which appeared in 1946 with a secon Theydon story and at the end of the year Gerald Swan published "The Swindle" in his one-off magazine Funny Shorts (the 'Shorts' series incidentally includes such unintentionally hilariously titled companion magazines as Boxing Shorts, Thrill Shorts, Vengence Shorts and Weird Shorts).

In 1947 there appeared the first of an incredible number of western novels, at first published by Martin & Reid in their 'Mascot Western' series, and in 1949 the first from paperback publishers Curtis Warren. A number of titles appeared, and by these publishers, and some of them are quite readable. As most names used by Curtis Warren were pen names it seemed likely that Theydon was the pen-name of a single author of some prolificy.

But being armed with the knowledge that Theydon was probably a pen-name didn't answer the question of who he was. The mystery took a dramatic turn when the 1955 novel "Paradise Gulch" by Pete Sandys listed over 90 books as being "by the same author". The same list appeared in a novel under the name Doom Sclanders, and

included all the novels issued under the John Theydon name

A quick check on the titles revealed that 'Theydon' had used around thirty different names, and was writing westerns at a rate of one novel a week! Most of them were published by Curtis Warren who exported many novels to the USA, so a check with the Nation Union Catalogue of Imported Books in America (Which required a book to be registered under the authors real name) showed that some had been imported and the true authors name was revealed as John William Jennison

So who on Earth was John William Jennison? Apart from the westerns it seems he was also adept at churning out American gangster novels and science fiction when required by Curtis Warren, certainly his most prolific publisher. Whilst the westerns are of reasonable quality, the gangster novels were poorly plotted in comparison. Throughout the ones I been able to identify he uses a first-person technique, and writes them all in the present tense. The science fiction tales are actually quite reasonable when compared with some of the other novels Curtis Warren were releasing, and at least show a modicum of scientific accuracy not shared by many of the authors Curtis were using, although they are pretty basic. They do, however enforce the fact that Jennison was a reasonably capable writer even when churning out books at the rate of one a week. Or was he?

Curtis was of the habit of preparing a cover and asking their authors to write the story to incorporate the illustration in some way. Sometimes the author would not receive the painting until the book was almost written, and this led to some wonderfully contrived scenes as they tried to explain the cover in the last couple of pages. Jennison wrote most of the science fiction novels around covers and in one case managed to get two novels out of the same cover. The cover for "Para-Robot" by Neil Charles was also used as the basis for "Invasion From Space" by Matthew C. Bradford. In fact the second novel has the more convincing explanation of the two

But it wasn't only re-using covers for inspiration. Jennison occasionally lifted whole plots and characters from earlier novels to create new novels, which I know happened on at least two occasions, in one case for two books from the same publisher!

To date I have traced forty different pen-names for work between 1949 and 1955 and I doubt if that would be the final tally of Jennison's incredible output. So we are left with an answer that may solve one mystery but open up another, for such a prolific author to work at the rate of a book a week for so long it seems likely that he carried on writing, but what and for who? Apart from the Armada paperbacks based on Gerry Anderson, Jennison also wrote a number of story books using the same characters for World Distributors Ltd, and it seem likely that Jennison was writing for them in the early sixties, a period when World Distributors Ltd were putting out scores of different children's annuals based on various TV

DEATH'S VALLEY

shows, all packed with anonymous text stories.

Armada also published juvenile westerns based on the "Gunsmoke" TV series under the name Alan Holmes was also writing original adult westerns for Brown Watson's Wagon Wheels western series in the early sixties, and although this is all speculation at the moment I would guess that Jennison was a regular writer for them in the late fifties possibly using their prolific house names W.B. Glaston and Paul Daner.

The Secret Service was one of Gerry Anderson's few flops. The series of only 13 episodes was broadcast in 1969, and the two Theydon novels were released in August, a month proceeding the broadcast. These were the last of Jennison's known novels.

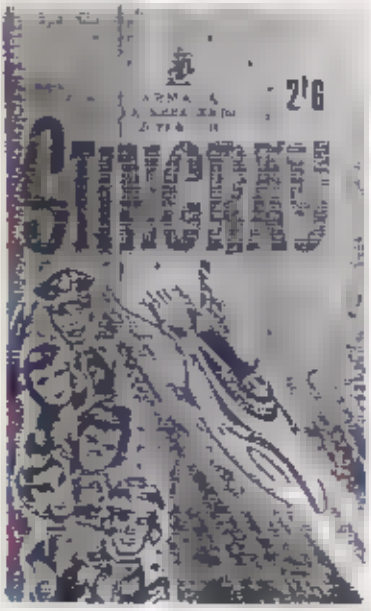
I tried to trace Jennison via Armada but they claimed that the manuscripts were provided by Century 21 Merchandising. C21 Merchandising was closed down some years ago although has subsequently been revived, but they couldn't help.

It would seem that all trace of Jennison has vanished, and although I can answer the question "Who was John Theydon?" it leaves us with an even bigger question "Who was John Jennison?"

JOHN WILLIAM JENNISON:

A WORKING CHECKLIST

Siege of Cedar Valley by John Theydon (Martin & Reid Sept 1947). Black Wolf Trail by John Theydon (Martin & Reid Jan 1949). Dead Man's Spread by John Theydon (Martin & Reid Jan 1949). Frontier Sheriff by John Theydon (Curtis Warren Jan 1949). The Lone Ranger by John Theydon (Curtis Warren Jan 1949). Broken Guns by John Theydon (Curtis Warren Feb 1949). American Crime Stories by John Theydon (Curtis Warren Feb 1949). Mystery of Cactus Pass by John Theydon (Martin & Reid Nov 1949). Renegade Rendezvous by John Theydon (Martin & Reid Nov 1949). Bandit's Pass by John Theydon (Curtis Warren, Feb 1950). Western Marshall by John Theydon (Curtis Warren, Mar 1950). Arizona Riders by John Theydon (Curtis Warren Jul 1950). Border Bandits by John Theydon (Curtis Warren Jul 1950). Canyon Trail by John Theydon (Curtis Warren, Jul 1950). Rustler Canyon by Chet Landers (Curtis Warren, Nov 1950). Big Time Girl by Nick Baroni (Curtis Warren, 1950). Rustlers Creek by John Theydon (Curtis Warren, 1950). Brooklyn Daughter by Brett Vane (Curtis Warren, 1950). Border Marshal by John Theydon (Curtis Warren, Jan 1951). Maxie's Arena by Kid Gold (Curtis Warren, Mar 1951). Pay Off by Kid Gold (Curtis Warren, Mar 1951). Mitzi by Nick Baroni (Curtis Warren, 1951). Nancy by Nick Baroni (Curtis Warren, 1951). Red Doll by Nick Baroni (Curtis Warren, 1951). Irene by Brett Vane (Curtis Warren, 1951). Smart Girl by Brett Vane (Curtis Warren, 1951). Range Rustlers by John Theydon (Curtis Warren, Jun 1951). Texas Marshal by John Theydon (Curtis Warren, Jun 1951). Conquerors of Venus by Edgar Rees Kennedy (Edwin Sell, Sep 1951). Border Renegades by Tex McCoy (Edwin Sell Oct 1951). Para-Robot by Neil Charles (Curtis Warren, Feb 1952). Rustler's Gorge by Tex Faro (Curtis Warren, Feb 1952). Zero Field by Gill Hunt (Curtis Warren, Feb 1952). Spaceline by King Lang (Curtis Warren, Feb 1952). Rough Riders by Cal Scott (Curtis Warren, Feb 1952). Station 7 by Gill Hunt (Curtis Warren, Mar 1952). The Mystery Planet by Edgar Rees Kennedy (Edwin Sell Mar 1952). Silver Spurs by Jenne Bern (Curtis Warren, May 1952). Rancho Nevada by Tex Faro (Curtis Warren, May 1952). Commanche by Cary Paco (Curtis Warren May 1952). Cheyney Mesa by Cal Scott (Curtis Warren, May 1952). Silver City by Jerome Bern (Curtis Warren, Jun 1952). Los Granados by Cary Paco (Curtis Warren Jun 1952). Blue Renegade by Jerome Bern (Curtis Warren Jul 1952). San Romero by Cal Scott (Curtis Warren Jul 1952). Frontier Belt by Jerome Bern (Curtis Warren Aug 1952). North of the Alamo by Allan Carson. Aug 1952. El Moro by Cary Paco (Curtis Warren, Aug 1952). Marshal Gunman (Curtis Warren Aug 1952). Santa Fe by Lee Benson (Curtis Warren Sep 1952). Border Valley by Cary Paco (Curtis Warren, Sep 1952). Hawk Ridge by Bently Jerrold (Curtis Warren Oct 1952). Lone Scout by Bently Jerrold (Curtis Warren, Oct 1952). Arizona Guns by Tex McCoy (Edwin Sell, Oct 1952). Colt .38 by Jerome Bern (Curtis Warren, Nov 1952). Eagle River by Allan Carson (Curtis Warren Nov 1952). Black Hawk by Garry Foster (Curtis Warren Nov 1952). Mojave Desert by Cary Paco (Curtis Warren Nov 1952). El Paso by Garry



The remarcable John Jennison alias John Theydon, was responsible for such diverse work as novelisations for the Armada Anderson Spinoffs of the late 60s and below the pulp westerns churned out for Curtis Warren in the early 50s. Who was this man?

Foster (Curtis Warren, Dec 1952) Wells Fargo by George Bonn Curtis Warren, Jan 1953) Rocky Canyon by Chet Norman Curtis Warren Jan 1953) Great Plains by Gene Bailey (Curtis Warren Mar 1953) Sun Valley by Francis Davis (Curtis Warren, Mar 1953). Madre Gorge by Brian Gilbert Curtis Warren. Mar 1953). The Storm by Paul Young (Curtis Warren Mar 1953) Night Posse by Francis Davis (Curtis Warren, May 1953) Gold Canyon by George Pan (Curtis Warren, May 1953) Moose Jaw by Allan Carson (Curtis Warren, Jun 1953) Rough Justice by Francis Davis (Curtis Warren, Jun 1953). Vaquero by Gerry Foster (Curtis Warren, Jun 1953). Coyote Pass by Cary Paco (Curtis Warren, Jun 1953). Red River by Gene Bailey (Curtis Warren, Jul 1953). Kid Frisco By Francis Davis (Curtis Warren, Jul 1953) South of Rio by Gene Bailey (Curtis Warren. Aug 1953) Pardner by Dean Grey (Curtis Warren. Aug 1953). Colorado Killers by Tex McCoy (Edwin Sell. Aug 1953). Indian Trail by John Gordon (Curtis Warren. Sep 1953). High Feud by Paul Young (Curtis Warren. Sep 1953) Manny by Frank Boyce (Curtis Warren. Oct 1953) Gold Town by George Pan (Curtis Warren, Oct 1953). Tennessee by Frank Boyce (Curtis Warren. Nov 1953). New Mexico by Brian Gilbert Curtis Warren, Nov 1953). Deepshaft Load by George Pan (Curtis Warren Nov 1953). Canyon of Renegades by Doom Sclanders (Scion, Nov 1953) Blockade by Frank Boyce (Curtis Warren. Mar 1954,. South of Yuma by Bentley Jarrold (Curtis Warren, Mar 1954). Sharpshooter by Paul Young (Curtis Warren. Mar 1954). Invasion From Space by Matthew C Bradford Atlantic, May 1954). Indian Territory by E J Hudson (Curtis Warren. Jul 1954). Gunsmoke Breed by Tex McCoy (Edwin Sell. Jul 1954) Thundering Hooves by Pete Sandys (Scion. Jul 1954,. Lincoln Country by R Belmont (Curtis Warren. Aug 1954). Renegades Ranch by Doom Sclanders (Scion, Aug 1954). The Way of the Apache by F W Braun ,Atlantic, Sep 1954)Fort Summer by Clay Kennedy (Curtis Warren. Sep 1954) Whispering Steel by Miguel Pablo (Curtis Warren. Sep 1954,. Double Deck by Scott Russell (Curtis Warren. Sep 1954,. Prospect valley by Pete Sandys (Dragon. Sep 1954,.Overland Mail by Roger Gardner (Curtis Warren Oct ,954). Foray by John Mills (Curtis Warren. Oct 1954,. Cherokee by D Morgan (Curtis Warren. Nov 1954). Gun Justice by Doom Sclanders Dragon. Feb 1955) Cactus Rides Again by Doom Sclanders (Dragon. Mar 1955). Paradise Gulch by Pete Sandys (Dragon, May 1955). Old Texist by Pete Sandys (Dragon, Jun 1955). Hangdown by Doom Sclanders (Dragon, Jul 1955). Cactus Hits the Trail by Doom Sclanders (Dragon, Aug 1955). Boom Town by Pete Sandys (Dragon, Sep 1955) Gunman's Code by Doom Sclanders (Dragon, Oct 1955). Border Gold by Pete Sandys (Dragon. Dec 1955). Cactus Takes A Hand by Doom Sclanders (Dragon, Feb 1956)

Supercar In The Black Diamond Trail by John W Jennison (World Distributors, 1965)

Stingray Danger in the Deep by John W Jennison (World Distributors, 1965)

Stingray by John Theydon (Armada, Nov 1965)

Thunderbirds by John Theydon (Armada, Jan 1966)

Calling Thunderbirds by John Theydon (Armada, Mar 1966)

Stingray and the Monster by John Theydon (Armada, May 1966)

Thunderbirds Ring of Fire by John Theydon (Armada, Oct 1966)

Thunderbirds Lost World by John W Jennison (World Distributors, 1966)

Lady Penelope The Albanian Affair by John Theydon (Armada, Mar 1967)

Captain Scarlet and the Mysterons by John Theydon (Armada, Oct 1967)

Captain Scarley and the Silent Saboteur by John Theydon (Armada, Dec 1967)

The Angels and the Creeping Menace by John Theydon (Armada, Feb 1968)

The Destroyer by John Theydon (Armada, Aug 1969)

The V I.P by John Theydon (Armada. Aug 1969)

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P.J WOLFSON

by Paul Buck

If you're a regular viewer of old black & white movies on TV you will doubtlessly have seen the name P J WOLFSON appear among the credits. Before Pincus Jacob Wolfson began writing and producing films in Hollywood he had a brief career as a pulp novelist. Five books in all it seems. Yet one book BODIES ARE DUST was enough to register him high among the esteemed in France. BODIES ARE DUST appeared in 1931 in America when Wolfson was twenty eight and two years later it was translated by Marcel Duhamel himself under the title CORPS PERDU though now it is known in the Serie Noire as A NOS AMOURS. Speak to any French crime writer or reader about the great American crime writers and Wolfson is one of the names to appear. They only know the one book though another was translated later. Speak to an English or American crime aficionado and none know about him even those who are hot on that period of writing.

BODIES ARE DUST is regarded in France for its depths of despair. The story ploughs through a world of corruption narrated by a cop who is himself a protector of mobsters a man who sends people to their death and who thinks nothing of stealing the wife of his best friend. Originally published by Vanguard in the US I have a Lion edition from 1952 under the title BODIES ARE DUST and a later edition from Berkley under the title HELL COP.

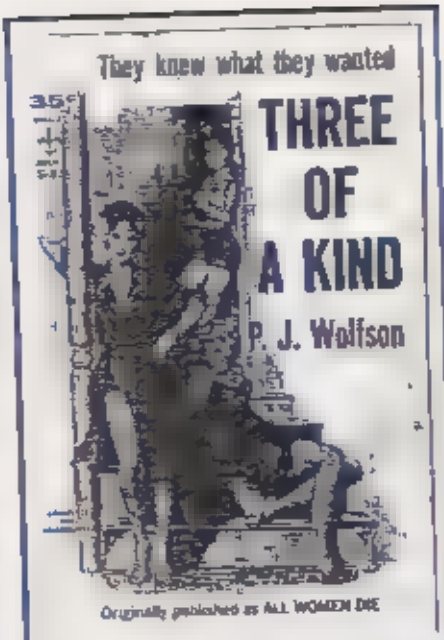
In 1933 Wolfson published THIS WOMEN IS MINE aka ALL WOMEN DIE aka THREE OF A KIND the latter title from Berkley with threes on the cover and the headed blurb on the reverse. 3 Gorgeous

Top Lion JSI 83 Above Popular Library 356 both would sell for about £5 in vg condition.

(Wolfson cont)Girls versus 1 virile man. The first two titles are more accurate in this tale of a man who loses the only women he ever loved never able to forget her. Eventually he rediscovers her married to his brother.

In 1934 IS MY FLESH OF BRASS? appeared from Vanguard, later taken by Lion as THE FLESH BARONS and by the News Stand Library Editions as PAY FOR HER PASSION, an abridged version. This novel once again revolves around a love affair this time set in a hospital where two surgeons perform illegal operations on women with whom they have affairs.

The other two titles I've not turned up as yet. Wolfson died in 1979.



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EDGAR WALLACE PAPERBACKS

by John A Hogan,

Organiser for the Edgar Wallace Society.

Edgar Wallace was one of the most prolific authors who adorned the literary scene between 1900 and 1932 and although better known for his [redacted], crime and mystery stories, his output of 183 books [redacted] tales of humour racing and adventure as well as some general novels, non-fiction crime, verse and some WW1 publications. He wrote over 1500 short stories and innumerable articles which appeared in a wide variety of British and American magazines, periodicals newspapers and some ephemera such as Press Club bulletins and Company staff magazines etc. He also wrote and had produced, some by himself 23 plays, and provided nearly 100 sketches and songs for revues, and is credited with over 160 films based on his material

There have been other authors this century who are credited with a larger number of books published Creasey and Simenon for example but none have diversified their talent into so many differing themes as Edgar Wallace did

In one form another almost every Edgar Wallace title has appeared in paperback by a wide variety of publishers on both sides of the Atlantic, and the modern size editions are fairly easy to come by with prices ranging from the 25p-30p at jumble sales to the £2 to £3 plus for good condition copies asked for by dealers.

There are however a limited number of the modern sized paperbacks which can be of particular interest to some collectors these are reprints by Brown, Watson in their Digit series where the original title story is supplemented with the inclusion of some short stories and these items can therefore be in effect rated as 'first thus' editions

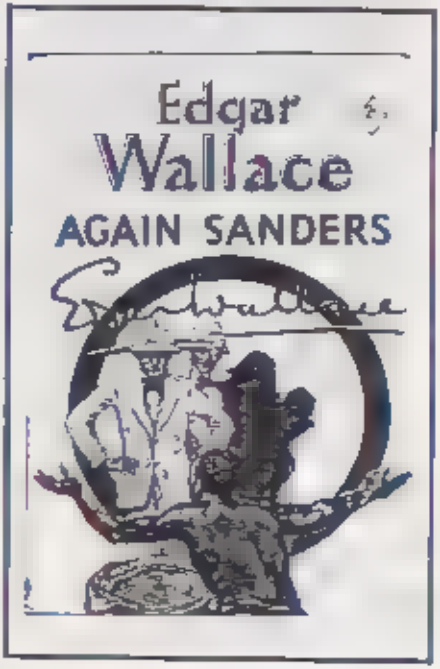
These are.

THE BLACK (1962) has extra stories of Warm and Dry and The Sooper Speaking.

THE TERROR (1962) has The Cat Burglar and The Stretelli Case

THE THIEF IN THE NIGHT (1962) has Via Madeira The Greek Poropulos. Findings are Keepings The complete Criminal The Looker and The Leaper

THE UNDISCLOSED CLIENT (1963) has title story plus The Little Green Man The Governor of Chi-Foo The Christmas Cup, Mr Simmon's Profession Change How He Lost His Moustache. Sergeant Run-a-Mile.



Pear Drops The Sentimental Burglar Contempt, A Man Of Note For Jewey s Laggin.

The earlier and generally larger format of 6d and 9d paperbacks were not of very good quality but fortunately many remain in circulation the majority being reprints of original hardbacks. The publishers include Collins. Hutchinson, John Long, Newnes. Ransom and Ward Lock. In this group The Tomb of Ts in (1917) 6d edition by Ward Lock is somewhat difficult to find as is an unusual Pallard The Punter issued by Ward Lock in 1914 this being the first reprint of the hardback of Grey Timothy (1913) and no one seems to know why Ward Lock did this because the reverted back to the original title for subsequent paperback editions. Very few copies of these two titles seem to now exist probably due both to the poorish quality of the paper and the binding and because. due to publishing restrictions during WW1 only a limited number were printed.

During the so-called 'publishers war' in the late 1920s and early 1930s, Edgar Wallace unearthed a large number of his short stories which had appeared in earlier years in a variety of magazines, periodicals and newspapers, and Newnes first issued a hardback volume entitled Forty Eight Short Stories in 1929. Later that year Newnes followed this up with publication of six large format 6d paperbacks under the following titles each containing eight of the [redacted] the hardback volume

THE CAT BURGLAR title story and The Pick-up. Discovering Rex. The Know-How, White Stockings. The Clue of Monday s Setting, Establishing Charles Bullivant, Sentimental Simpson. (there were 4 reprints)

FIGHTING SNUB RERLY title story and Jimmy s Brother. The Christmas Cup, The Man in The Golf Hut. A Romance In Brown. The Perfect Gentleman, Kid Glove Harry, Nig-Nog. (there were three reprints)

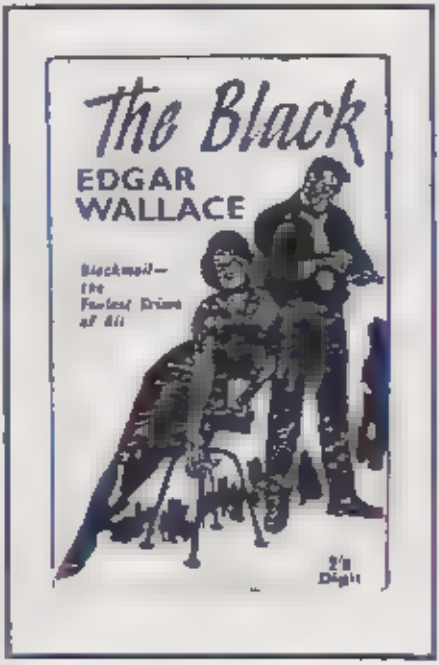
THE PRISON BREAKERS title story and Findings Are Keepings. The Jewel Box. The Undisclosed Client. Via Madeira. The Compleat Criminal, Redbeard, Bullox Asleep. (There were two reprints)

THE LITTLE GREEN MAN:title story and Code No 2. The Stretelli Case. The Man Who Never Lost, Christmas Eve At The China Dog, Chubb of the 'Slipper. The King's Brahm. The Man Who Killed Himself, (there were 4 reprints)

CIRCUMSTANTIAL EVIDENCE title story and The Child Of Chance. The Dear Liar. The Medieval Mind. The Looker and The Leaper. The Christmas Process. The Treasure of the Kalahari, Indian Magic. (there were 4 reprints)

THE GOVERNOR OF CHI-FOO title story and In Thrall, On The Witney Road, Mother O'Mine. The Greek Poropulos, A Tryst With Ghosts. The Weakling, Jake s Brother Bill. (there were four reprints).

Whilst the forementioned 6d paperbacks are interesting collectors' items it should be made quite clear to avoid many misunderstandings which arise with dealers - that



these six titles are NOT first editions. The original printings in magazines etc and the hardback volume of Forty Eight Short Stories predate the 6d paperbacks.

As a follow on to their success with the above series of 6d large format paper backs - which as noted had some profitable reprints - Newnes gathered in another 40 short stories by Edgar Wallace and issued these in a further series of 6d paperbacks. These are rated as first editions and are fairly difficult to find. This is due to the fact that there were few reprints and publishers interest in these paperbacks fell off with the growing increase in the 6d hardback books such as the Readers Library others. The titles and contents of the last five Newnes 6d large format paperbacks by Edgar Wallace were:

FOR INFORMATION RECEIVED (1929): title story and Snares Of Paris, A Business Training, Miss Prentice Tells a Lie, A Priestess of Osiris, The Timid Admirer, The Jewel, Findings Are Keepings (a repeat of the story in The Prison Breakers), The Ear Of The Sanctuary - 9 stories.

THE LADY OF LITTLE HELL (1929): title story and The Girl From Ether, Fate & Mr Hoke, Declared To Win, The Cross Of The Thief, Bill & The Tappers, The Praying Girl, The Custody of the Child, - 8 stories, 1 reprint.

THE LADY CALLED NITA (1930): title story and The Man Who Married His Cook, Mr Sigee's Relations, The Knight Who Could Not Kneel, The Dramatic Butler, Diana Helps Con-Lacto is Strength, Her Father's Daughter, - 8 stories.

MRS WILLIAM JONES AND BILL: title story and The Adventures Of George, According To Freud (this is a rewrite of The Clod Of Monday's Setting in 'The Cat Burglar'), Bondage, The Society Of Bright Young People, The King & The Editor, Christmas Present, - 7 stories, 1 reprint.

KILLER KAY (1930): title story and The Business Woman, Blue Suit, Battle Level, The Air Tax, The Convenient Sea, The Vamp and the Librarian, Thieves make Thieves, - 8 stories, 2 reprints.

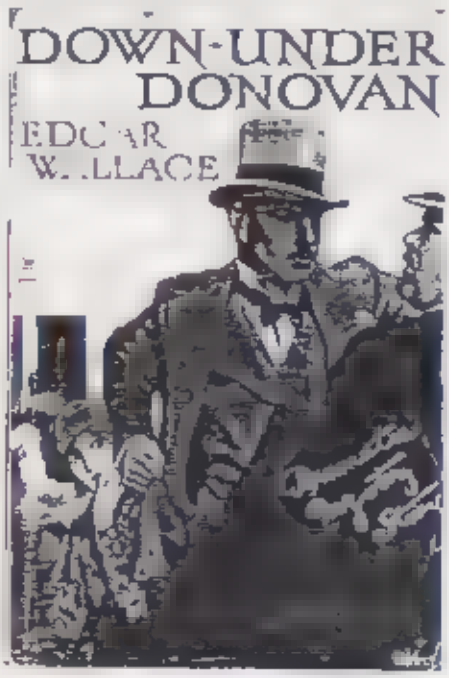
The six 6d paperbacks from Forty Eight Short Stories and the five supplementary large format editions were all initially issued by Newnes but more or less at the same time Ransom published some of these titles.

There are also some Edgar Wallace titles which were originally published in card or paperback covers as opposed to the normal hardback. These are collectors items and they are first editions again somewhat difficult to find.

CAPTAIN TATHAM OF TATHAM ISLAND 1909 Gale & Polden 1/-d illustrated card cover. (This book was subsequently reissued in hardback by Newnes as The Island of Galloping Gold and later it was retitled Eve's Island.)

THE DAUGHTERS OF THE NIGHT (1925) Newnes. 1/-d paperback. 3 reprints.

EVE'S ISLAND (1926) Newnes. 1/-d paperback. 4 reprints.



THE FOUR JUST MEN, 1908. weekly Telegraph Novels, 3d paperback with four short stories Unexpected Endings, which makes it a 'first thus'

KING KONG, 1968 corgi 3 6d paperback (the original first edition was issued in USA in 1962 by Grosset & Dunlap).

THE MILLION DOLLAR STORY (1926). Newnes, 1/-d paperback 4 reprints.

THE MISSION THAT FAILED (1898) (verse) Maskaw Miller, South Africa. 1/-d paperback.

1925' THE STORY OF A FATAL PEACE. 1915. Newnes, 1/-d in illustrated card cover

NUMBER SIX, (1927) Newnes, 1/-d paperback 5 reprints

SMITHY, 1905. Tallis Press, 1/-d pictorial cover

SMITHY NOT TO MENTION NOBBY CLARK AND SPUD MURPHY, (1914), newnes, 1/-d pictorial card cover

SMITHY ABROAD 1909. Hutton, 1/-d Hutton, 1/-d pictorial cover

SMITHY & THE HUN, 1915. Pearson, 1/-d pictorial cover

SMITHY'S FRIEND NOBBY, 1914. Town Topics 1/ pictorial cover (This was later reissued as 'Nobby by Newnes in hardback)

Additionally there were several non-fiction paperbacks such as

FAMOUS SCOTTISH REGIMENTS (1914) 11"x8 1/2" Newnes 7d 30pp booklet. part of the series of Our Fighting Forces

FIELD MARSHAL SIR JOHN FRENCH (1914) 11x8 1/2' .Newnes 7d. 30pp booklet part of the series of Britains s Great Men

WAR OF THE NATIONS large format booklets, 155 issues 1915-1917, 4 1/2d each. And, relating to real crime,

THE TRIAL OF THE SEDDONS. in the Newnes 1924 Series of Great Stones of True Crime & Mystery Paperbacks. 2/6d

THE SECRET OF MOAT FARM THE MURDER ON YARMOUTH SANDS in the Newnes 1966 series of True Crime & Mystery paperbacks 2/6d each.

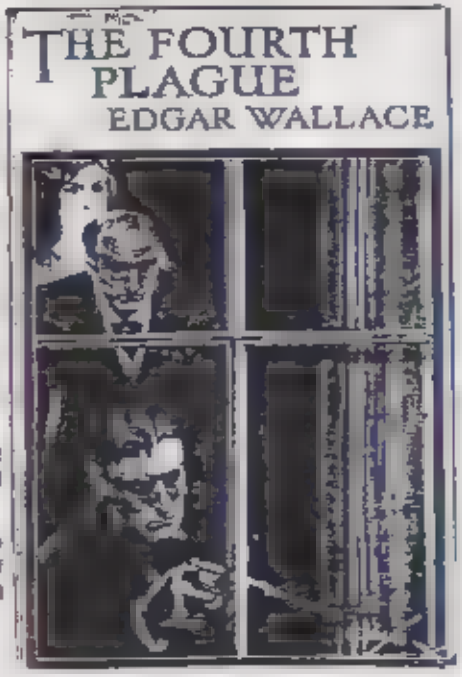
THE SECRET OF MOAT FARM THE MURDER ON YARMOUTH SANDS HERBERT ARMSTRONG POISONER, THE TRIAL OF THE SEDDONS in the Newnes 1924 series of Great Stones Of Real Life. 1/-d each.

CRIMINOLOGY MAGAZINE NOV-DEC 1964 2/6D with MY MURDERERS by Edgar Wallace

CRIME & DETECTION MAGAZINE No 1, Tallis Press. June 1966. 5/-d, with 'THE ARMSTRONG CASE

CRIMINOLOGICAL STUDIES Newnes paperback series of THE CASE OF MAJOR ARMSTRONG, THE CASE OF PATRIC MAHON, THE CASE OF THOMPSON AND BYWATERS

EGAR WALLACE MYSTERY MAGAZINE, MAY 1965. 3/-d. WITH (cont over)



'THE SUBURBIAN LOTHARIO' (Patrick Mahon)

NEW STRAND MAGAZINES,2/6d each with

March 1962. THE DEEMING MURDERS

April 1962. SEDDON (The Trial Of The Seddons)

May 1962, DOUGAL (The Secret of Moat Farm)

June 1962 BENNETT (The Murder on Yarmouth Sands)

During the late 1930's Hodder & Stoughton issued a lengthy series of 9d large format paperback titles of Edgar Wallace most popular stories and then over a few post-war years followed this with a series of 2/-d smaller size paper backs in yellow covers. Several of these in both series had some reprints and copies are not usually too difficult of come across.

As far as American 'pulps' and 'slick' magazines are concerned, during the period 1910 to 1932 Edgar Wallace had will over 320 of his short stories and serials published in some 50 plus magazines and is recorded as having been the largest contributor of this genre in those 22 years.

Much of this Edgar Wallace material got its first printing in this American media and cemented his popularity across the Atlantic which resulted in the publication of over 80 of his books in America, again in some instances these predated the British first [illegible].

Finally Edgar Wallace paperbacks have been printed in fourteen different languages with many in current print.

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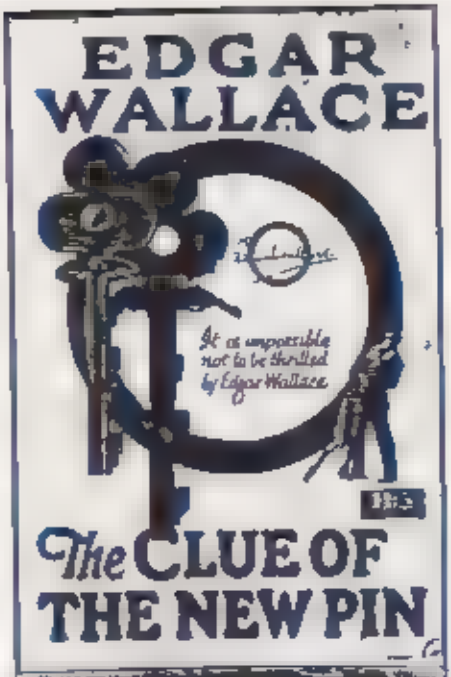

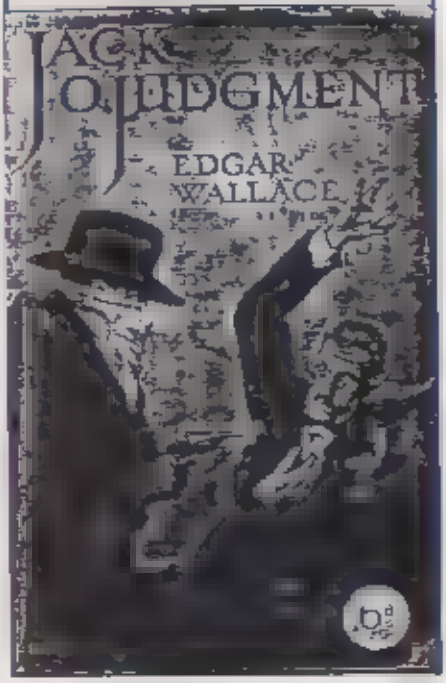

JOHN A HOGAN, 7 Devonshire Close. Amersham. Bucks, HP6 5JG. England: Tel 024 03 5398

BOOKS WANTED

EDGAR WALLACE FIRST EDITIONS

THE ANGEL OF TERROR 7 x 5. Blue /Grey, and, no titles lep pp 5-320

BONES IN LONDON 7 x 5. Green or Blue. 1921 on title page pp 5-316. 2 ep s

THE DARK EYES OF LONDON, 7 x 5 Red or Grey/Blue. 1924 on title page, pp 5-312, 2-8 ep's

THE DAFFODIL MYSTERY 7 X 5 Blue, 1920 on title page, pp 6-307, 12 ep's

THE DEVIL MAN. 7 x 5. Black, 1931 verso title page pp 5-317, 1 ep

THE FACE IN THE NIGHT 7 X 5. Red, 1925 verso title page & p 318, pp v vi, 7 318, 1 10 ep with Autumn 1924 catalogue

THE FLYING FIFTY FIVE 7 x 5 Red, nd, pp ix x. 11 287 4 titles on title page

THE HAND OF POWER, 7- x 5, Red, 1927 verso title page & p318, 8 titles on lep

THE LAST ADVENTURE. 7 X 5. Orange/ Red. nd pp ix. 11-287 3-40 ep s 14 titles on lep

THE MAN WHO CHANGED HIS NAME 7 x 5. (Robert Curtis) Green, nd, pp 9-288. 3-40 ep's

THE MOUTHPIECE (Robert Curtis). 7 x 5 Orange pp 9-304. 2-40 ep's 1935 catalogue, nd

RED ACES. 7 x 5 Blue nd pp 9-313. 3 ep stitle/monogram only on front cover

ROOM 13 7 x 5 Green, 1924 p 318, pp 7-318, 1-20 ep's Summer 1924

WHEN THE GANG CAME TO LONDON. 7 x 5 Lt Brown, nd. pp 10-288, 2 32 ep s Spring 1932 List

THE WOMEN FROM THE EAST 7 x 5. Mauve nd. pp ix xviii 28 287 3-48 ep s Summer & Early Autumn 1934 catalogue

AMERICAN FIRST EDITIONS

THE DAFFODIL MURDER 1921 Small Maynard FLAT 2. 1924 Garden City p/ back THE GREEN ARCHER. 1924. Small Maynard THE MELODY OF DEATH 1927 Dial Press THE GAOL BREAKERS 1931, Doubleday Doran THE JUST MEN OF CORDOVA. 1929 Doubleday Doran

WW1 Volumes. 11 x 8 no authors names on covers

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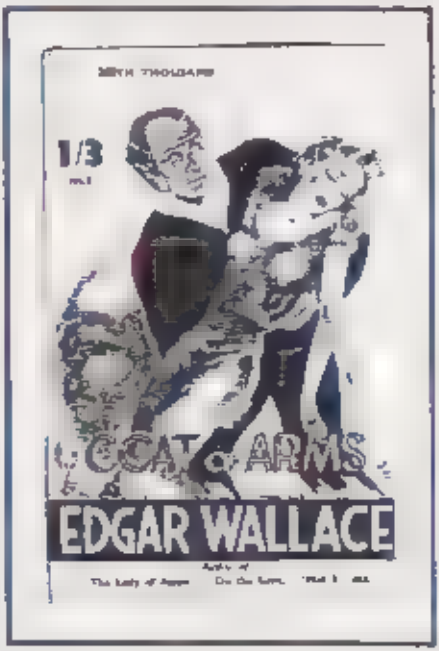
(above only if containing 'Famous Scottish Regiments by Edgar Wallace)

BRITAIN'S FIGHT FOR RIGHT Combridge, vols 5 to 11 inclusive WAR OF THE NATIONS, issues 130, 145, 148

KITCHENER'S ARMY ETC (this is title on spine) contains Newnes series of Kitchener's Army & The Territorial Forces Our Fighting Force The Rally Of The Empire Britain's Great Men, etc.



TURN ON THE HEAT:

THE STORY OF MUIR WATSON

by Steve Holland

Muir Watson (publishers) Ltd was founded in Glasgow in 1948 one of the many companies set up in the late 1940s in Great Britain to capitalise on the limited amount of reading material coming from publishers starved of paper and the lack of imported American magazines and books. The directors of the new company were John Muir and John S Watson, the former having little to do with the running of the company. John Watson was an ex-RAF pilot, who recalls the founding of the company thus:

"The growth of Muir Watson took place before contraception was as sophisticated as it is today. In 1946 I emerged from the RAF as a Flight Lieutenant with a DFC, some distinction as a pilot who knew how to bomb Germans, a wife and child and more or less bugger all else. As a lad I started as a boy journalist on The Glasgow Herald, but they had forgotten career promises made during the War so I decided to found a magazine which would capture the Renaissance-like feeling in the arts and politics which was prevalent in Scotland at the time. It was called The Glasgow Review and needless to say I had lost my shirt before I could say "cut"!

"One day a wholesaler in Glasgow pleaded with me as I delivered a new issue 'Not that fucking thing again!' So I picked up something with exactly the same format and asked him if he would buy something similar if I produced it. It was True Story.

"The upshot was that I produced, double-quick, a thing called True Love sold ten thousand copies and had my first profit. A guy in Manchester then bought a further eighty thousand copies and I was on my way. The trick being that I had ex-servicemen's paper quota which made me legal."

The offices could be found at 112 Bath Street, Glasgow C2, at the time a busy city where publishing was concerned. As usual, the dictations of the distributors were paramount and Muir Watson began with the confessions style magazine True Love in 1948, quickly turning to the western market, which was very popular at the time. The initial batch of titles included a number of stories from the pen of John Russell Fearn, a highly prolific writer of science fiction stories in the thirties. Fearn placed a great many 'thought variant' stories with Astounding Science Fiction as well as many pseudonymous tales to the likes of Startling Stories, Fantastic Adventures (for whom he created the female protagonist, the Golden Amazon) and many others. Fearn was so prolific that he built up a considerable volume of work under various names, including Polton Cross and Thornton Ayre who often rivalled him in popularity in

magazines. Fearn began to concentrate on the British market in 1943 penning two excellent detective series under the names of John Slate and Hugo Blaym and was a recognised western author under his own name.

The paperback boom in the post-war decade was almost tailor-made for Fearn's talents: he was a compulsive writer producing a regular 7,000 words of well-plotted, well written fiction in any genre required by his publishers. His first novel for Muir Watson was an action-packed western under the name Poulton Cross (rather than the usual spelling Polton which he had used on numerous stories and books. Poulton Cross was an area of Blackpool a coastal town in the North-West of England where Fearn lived for most of his life). A second novel appeared under the name Hank Carson, although this became a house name for the publisher to hide the identities of other authors. Muir Watson quickly established a western line which included more titles by Fearn as well as tales by W Richard Hutton and Victor J Hanson (whose name was misprinted as W J Hanson).

An agreement with Sydney Pemberton of World Distributors for a hundred thousand westerns guaranteed a good profit, and further lines were quickly developed. Eileen Wilmot Graham produced some romance titles as Eileen Wilmot and Fearn turned in a detective tale, "Murder's A Must".

Watson then met E.H.Turvey of Modern Fiction who advised him to concentrate on gangster novels. At the time Turvey was the publisher of 'Ben Sarto' and 'Griff' both house names hiding half a dozen different authors, the most prolific being Frank Dubrez Fawcett and Ernest McKeag. Both lines were showing a good healthy profit for Turvey not surprising since they were priced at 2/6 a shilling more than most of the gangster paperbacks of the time and were selling 40,000 copies a time. Watson quickly invented a suitable gangster byline, Nat Karta, and wrote the first novels, "Eat Me If You Must" and "The Merry Virgin".

Success, recalls Watson, was quick to follow. "Thorpe and Porter of Leicester approached me and promptly agreed to buy 50,000 Kartas a month. That was it. I then invented Vogel and Zore which added another 80,000 a month. "I was in the money."

Nat Karta, Hans Vogel and Hyman Zore were big-sellers, all three masquerading as real American authors. Short, guttural names were absolutely necessary (according to the publishers) to fool the public into thinking these were the genuine American article, and at least they avoided names like Rex, Brad and Ricky. To add credence to the claim that they were real authors, Watson ran a gag photo of himself on the inside covers of the books and continued to write a number of titles himself, although exactly which were his and which were by other authors has still to be confirmed.

One of the more productive writers for Muir Watson was Norman Lazenby, another incredibly prolific writer who had first sold

stories to Gerald Swan, following them with a spate of novels to various publishers. In 1950 he produced his first tale for Muir-Watson, "Bad Woman" which appeared under the name Hans Vogel. His memories of those days are a good reflection of the way in which novels were written in those days.

"Muir Watson were always in a hurry and they supplied the titles and I wrote the stories at 4,000 words a day, each 4,000 a chapter while I was writing the last few. I simply wrote the narrative as I went along, without plot outlines or notes.

"I note that I wrote "Shameless" and "Passion's Not for Noon" in nine days - two 45,000 word stories. So if they read lousy you'll know why. I was taking a lesson from Fearn who told me in a letter one day that he was a seven day a week man and not a five day week guy as I had mentioned I was, and that he did 7,000 words a day. I figured that if he could do that, so could I. On those two Muir Watson books the wordage per day varied between 9,000 and 12,000 words but, of course, when the two yarns were done I couldn't keep up working non-stop from eight in the morning to eight at night."

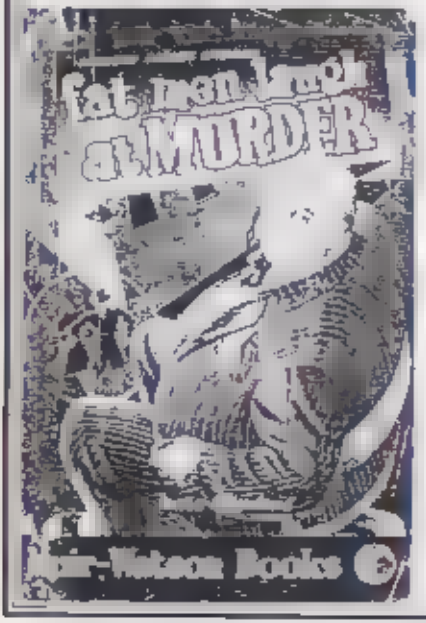
Although these were written at high speed, Lazenby tells that the Muir Watson books were among his best at the time, and he received the unprecedented compliment of the rate of £60 ($120) per novel (most publishers would pay £1 per thousand words or less, so 45,000 words would gain £45).

This publishing of gangster novels lasted for two years, but by 1952 Watson was unhappy with the situation. "Churning out that kind of crap was not really my idea of life fulfilled, apart from which there was some faint writing on the wall." The writing was indeed on the wall, by 1952 the Watch Committees around England and Scotland were beginning to voice their opposition to the gangster novels which they saw as obscene. The first complaints had originated in Glasgow, and within a few years the complaints were to culminate in a very public trial at the Old Bailey when Hank Janson was prosecuted. Watson decided to sell-up, the popularity of the bylines was such that he found a willing buyer for them in Benyman Immanuel whose own Scion Ltd. were doing very good in business in the gangster market. With the names went any unpublished manuscripts, thus "We, the Condemned" (written by Norman Lazenby) was written and paid for by Muir Watson in 1952, but published by Scion in 1953.

John Watson went on to become a successful novelist, playwright and director. In the 1960's he was editor at Consul Books, the Editorial Director (later Managing Director) of Mayflower Books. He worked for Dell in New York as well as returning to the publishing business as half of Bruce Watson which was reasonably successful handcover publishing house. Still a prolific writer he has also taken in biographies and movie scripting. Of those early days he comments: "The background to all this was of course a constant struggle with banks and printers. I chucked it. Apart from all of the hassle one wasn't really getting anywhere. But I had learned a lot. I had learned how to control narrative, and long before my time a lot of good writers had learned their trade at the rubbish end of the market."

A Guy nam
Nat Karta
2

SIX
GUNS
TO
KILL
10


MURDER
Nelson Books

GunSmokeValley
by JOHN RUSSELL FEARN
10

The following checklist of Muir Watson books was compiled with the help of Phil Harbottle and Steve Chibnall and I'd like to take the opportunity to thank them for their hard efforts. Although it would seem to be a relatively short list (and I suspect that other titles remain to be tracked to earth) it was one that held every bibliographical trap imaginable including stories advertised under one title but appearing under another and stories where cover credits and title page credits differ

A MUIR-WATSON CHECKLIST

Carson, Hank House name used by [1] John Russell Fearn.

Rattlesnake Rendezvous *"Action Novel"*	128pp	1/6	Apr 1949
Roughneck Rider *"Action Novel"*	127pp	1/6	Feb1949
Six Guns Shoot to Kill [1] *"Action Novel"*	127pp	1/6	Sep 1949
Texas Terror		1/6	Apr1949

Cross, Poulton Pseudonym of John Russell Fearn.

Stockwhip Sheriff[1] *"Action Novel"*	112pp	1/6	Sep 1948

Dekobra, Maurice Pseudonym of Earnest Tessier

The Street of Painted Lips

r/p 1977 "La Rou des bouches-peintes" translated from French.

Ellin, Eve

Goodbye Hell

r/p 1934 T Werner Laurie, London

Fearn, John (Francis)Russell 1908-1960

Gunsmoke Valley *"Action Novel"*	112pp	1/6	Sep 1948
Murder s A Must	128pp	1/6	Jun 1949
Tornado Trail *"Action Novel"*	128pp	1/6	Apr 1949

Frame, Will

Revenge Rides the Range *"Action Novel"*	128pp	1/6	Mar 1949

(Note Another Frame Novel Thundering Hooves was sold to Muir Watson, and a cover prepared,but the book eventually appeared from Gannet in 1953)

Hanson, V(Victor)) Joseph 1920-

Lannigan's West [by W J Hanson) *"Action Novel"*	128pp	1/6	Feb 1949

Sutton, W Richard

Outlaw's Town *"Action Novel"*		1/6	Apr 1949

Jones, W.T.

Powder Smoke Prodigal *"Action Novel"*	128pp	1/6	Sep 1948

Karta, Nat House name used by [1] Norman Lazenby, [2] John Watson Series. " Foolish Virgin; + Dana Dallas

All the Thing s You Am't	128pp	1/6	1951

Above: Two very rare westerns written by John Russell Fearn in the 1948/49 period under the house name of Tex Ryan.

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Karns, Nat (cont)			
Angels Sleep in Bed	128pp	1/6	1951
The Body's Mine	128pp	1/6	1950
Bravely To Bed	128pp	1/6	1949
Cry Wolf Sister	128pp	1/6	1951
A Dame Called Desire	128pp	1/6	1951
Eat Me If You Must[2]	96pp	1/-	Apr 1949
*The Foolish Virgin	90pp	1/6	Apr 1950
+A Guy Names Judas [1]	128pp	2/-	1952
+The Hot Rod	128pp	2/-	1952
The Hot Seat's Cold	128pp	1/6	1951
Los Angeles Be Damned	128pp	1/6	1950
*The Merry Virgin [2]	128pp	1/-	1949
Once Bitten, Twice Bitten	128pp	1/6	1950
Reluctant Virgin	112pp	1/6	1951
The Sin of Miss Bishop	112pp	1/6	1951
The Tigress Bites	128pp	1/6	1949
Too Good For the Poor	128pp	1/6	1950
Turn Off the Heat	128pp	1/6	1949
King, Roscoe Pseudonym of Lisle Willis.			
Pardon My Gun			1949

Note Other titles advertised were "Coffins Come in All Sizes" "Curves Don't Suit A Corpse" "Shrouds Are Shapeless" and "No Laments For Lonell", although these were not by Willis and possibly did not appear

Ryan,Tex House name used by [1] John Russell Fearn.

Lawless Range [1] *"Action Novel"*	128pp	1/6	Mar1949
Note title page gives author as John Russell Fearn			
Rider of the Red Dust "Action Novel"		1/6	Sep1948
Stephens, Marc			
Fat Men Laugh At Murder	128pp	1/-	Aug1949
Vogel, Hans House name used by [1] Norman Lazenby			
At Night I Live [1]	128pp	1/6	1950
Bad Woman [1]	128pp	1/6	1950
Like Hell I Hate	128pp	1/6	1950
Love From Las Vegas [1]	128pp	1/6	1951
Main Drag ,1]	128pp	1/6	1950

MUIR-WATSON CHECKLIST (cont)

Vogel, Hans (cont)

Man Trap [1]	128pp	1/6	1950
Shameless [1]	128pp	1/6	1950

Watts Steve

Brothers of the Purple Plains *"Action Novel"*		1/6	Sept1948

Wilmot, Eileen Pseudonym of Eileen Wilmot Graham

Design for Loving	96pp	1/-	Apr1949
Woman Betrayed	128pp	1/-	Jun1949

Wolff, Nick Possible pseudonym of John Russell Fearn *

Bullets At Bar K *"Action Novel"*	128pp	1/6	Apr1949

Zore, Hyman House name used [1] Norman Lazenby

Black Orchid	128pp	1/6	Jan1950
Cage Me A Million	128pp	1/6	1950
Forever Francy	128pp	1/6	1950
Lady Be Bad	128pp	1/6	1950
Love Street	128pp	1/6	1950
Mind My Innocence [1]	128pp	1/6	1951
No Shame On Jancy	128pp	1/6	1950
Old New York	128pp	1/6	1951
Passion's Not For Noon [1]	128pp	1/6	1950
You're My Ugly	128pp	1/6	1951

*Note "Nick Wolff was the Hero of a Fearn gangster novel, so there is a chance this unsighted book is a Fearn pseudonym.

FOOTNOTE Cover reproductions were provided by Steve Holland, Maurice Flanagan and (mainly) Phil Harbottle. Phil is anxious to hear from anyone who has copies of the westerns "Texas Terror"(Carson), "Powder Smoke Prodigal"(Jones), "Brothers of the Purple Plains"(Watts) and "Bullets at the Bank" to check if they were possible Fearn pseudonyms. Big cash rewards offered. Also offering £50 for a copy of "Murder's a Must"!!

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READERS LETTERS

The information shown in PPCC2 was right up my street taking my mind back years to the days when I read Union Jack, Thriller and all the boys mags such as Magnet, Gem, Rover Wizard, the days when we really did read and not just merely scanned pictures! My writing career took off from that kind of reading I remember the day like a revelation, when I decided with complete conviction that I, too, would write such fiction I was 16 I didn't sell a damn thing until I was twenty-one!

I began writing SF in 1949 for Walter Gillings who launched the magazine, "Fantasy" I dreamed up a about ten yarns which were paid for at a good rate The mag only lasted for three and then folded. At the time I was married with two daughters and a mortgage and worked for 50 hours a week at a large electrical engineering factory on Tyneside The Gillings stories were written many times after a ten hour day Ah, well-ancient history At my age 77 I wonder where all the years have gone My stories total about 2 000 -not a mistype! short ones I hasten to add, with about 60 books or book length epics to all types of publishers Well, writing still keeps me busy and I've turned out 7 westerns for Hale under my pseudonym John Blaze and might easily cook up more.

Norman Lazenby Lytham St Annes

Thanks to Norman for the insight into a professional writers boyhood hopes and successful fruition An inspiration to any young aspiring writer The Mur Watson article reveals several of Norman's many pseudonomous works tha." e was able to "turn out" in all genres A future article on Norman will reveal more Phil Harbottle has recently written a section on Norman in John Tuska's collaborative project "The 20th Western Writers Encyclopaedia.

WOT! A Smasher WOT! A Mag WOT! a Winner I am very pleased and honoured to have had my ad in issue2 to know that someone in 100 years time will be reading it saying maybe their relations remembered so & so Ken Cowley brought back so many memories that you would would think I liked Science Fiction I do enjoy the artwork and remember ASTOUNDING well I started reading and dealing when I was 8 I had Dandy on a Tuesday and Beano the next Tuesday I used to swop comics for more comics and sometimes an Annual! I think PPC should contain more about people of bygone days and how we enjoyed reading before the TV I will always be pleased to see PPC readers when near to my Ventnor shop

Capt Keith A Hockney Emporium Books, High St, Ventnor IOW

I'm impressed with your production and I hope it attracts the attention it deserves Personally I think that the pulp mag and paperback era has been maligned too long- it is almost the fashion to automatically sneer at anything produced during that time. It has to be admitted that an awful lot of rubbish was printed in pulp and paperback form but there were reasons for this and quite a lot of good material was also produced Mainly I regret the loss of enthusiasm of those days, the zest which ran throughout the genre and if it was "cheap" it was also "cheerful" Almost a childhood as far as science fiction was concerned when the fun of producing hadn't been ruined by critical condemnation and the reaching for the big advance

E.C Tubb (Ted)

Thanks for the encouragement of one of

READER'S LETTERS (cont)

The [illegible] writers of SF. We hope to see Ted at the September Book Fair. Phil Harbottle continues to publish some of Ted's previously unpublished short stories in his "Fantasy Booklet" series. We also hope to publish another original Ron Turner strip in the near future based on Ted's work.

Thanks for PPC2. One of the most appealing things I have found was your writers affection for their related hobbies, and only the briefest mention of cost of purchase and financial investment. I have some articles on Classics Illustrated and Thriller Picture Library Comics going into future issues of Fantasia.

Collectors of Andy Capp, should get hold of "The World of Andy Capp" by Les Lilley, from Titan Books costing £8.95. Its filled with interviews, strips, memorabilia and one hell of a lot more. I'd not really thought about Smyth's work until I read it. I'll no doubt be writing to a few of the mail order companies in Issue 2 for some goodies and look forward to seeing Ron Turner's work in #3.

Paul H Birch- EDITOR FANTASIA

I very much enjoyed your Paperback,Pulp and Comic Collector No2 full of interesting information and a great source of reference.

Malcolm Henderson, Newcastle -Upon-Tyne

Thank you for your letter we have considered the magazine for distribution, but regret to inform you that we believe the sales potential through our newsagent shops would be too low to make it commercially viable ..... W.H. SMITH NEWS

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Rose Idiet, BLACK ACE BOOKS, 1658 Griffiths Park Blvd. Los Angeles, CA 90026

Just to put the other side of the coin, I've got a few of both kinds of letter. Meanwhile circulation increases.

This space is where we couldn't fit in Steve Holland's letter of information and amendments to add to our last issue, so we've been forced to give him his own column elsewhere. Its nice to have a few contributors who can't resist updating the info being provided by the mag.

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VENGEANCE IS MINE: THE LIFE AND TIMES OF RICHARD HENRY BENSON AND JUSTICE, INC.

by Link Hullar & Nick Carr

On into the dawn the steel grey man with pale and deadly eyes sat with his thoughts. Roused by the loss of all that made life worth living, he had been a terrible force. But he had still been a man.

Now he was hardly human. He was a shining, sinister machine. An engine of destruction, forged unwittingly by crime, created by an underworld which henceforth was destined to shudder at mention of the thing he had become.

The Avenger! (JUSTICE, INC., 9/39)

Richard Henry Benson, Dick Benson if you prefer, was the Avenger. From the opening of the first adventure in September of 1939 Benson the man ceased to exist. Instead "he became a machine of vengeance dedicated to the extermination of all other crime rings" (JUSTICE, INC. 9/39). This was The Avenger. In these adventures or moralism of Doc Savage; what references we find to these ideals seem to be almost after thoughts. The Avenger operated not out of a positive desire to accomplish good and aid humanity but rather from the negative compulsion for vengeance to destroy crime. Benson was a "Machine" indeed; a machine not easily forgotten.

IN THE DEVIL'S HORNS (12/39) the Avenger was described as of average height and weight, surely not more than five foot eight and weighing about a hundred and sixty five pounds -but he gave the impression of being much larger.

He walked like a cat; snow white hair, thick virile, but without even a trace of colour.

His face was the most remarkable thing about him.

This man's countenance was almost as white as his hair. Linen white. And moveless. It was as dead, as immobile as a mask [illegible].

The flesh and features were paralysed. They could never move unless the man moved them with his fingertips. In that event they stayed put, like putty, till moved again.

But wait! His face his most remarkable feature? No! Perhaps the most remarkable feature was his eyes.

From the white, paralysed face under the snow-white hair, peered colourless eyes to give a man the shivers. They were as pale as ice in a polar dawn. They were as cold [illegible].

And from THE SKY WALKER (11/39)

They were the almost colourless orbs of an infallible marksman and of a person without pity for enemies. They were, in a phrase, the eyes of a machine rather than a human being.

Dick Benson was then a striking physical specimen. While not a big man, he possessed amazing muscle tone and quality. He was quick, agile, and remarkably strong. Like many pulp heroes, Richard Henry Benson was a very wealthy man. He was a young man when his pulp adventures transpired and also in keeping with his pulp associates his background and past life were a hazy blur. Readers were informed that Benson was a adventurer who had make many fortunes in daring escapades around the globe. He was well known for these adventures and held in respect for his many and varied accomplishments. Like Doc Savage, the Avenger was a master of many (if not all) skills and professions. Medicine, chemistry, electronics, engineering, could go on and on. Every time a new problem arose in one of his adventures the reader was surprised to learn that the Avenger was an expert. Unlike Doc Benson's knowledge and abilities were not explained. As we all know, Doc had been raised from the cradle with unusual career in mind. The Avenger though had no such explanation for his wide ranging knowledge. In any event, Benson was an expert in many field, a retired wealthy adventurer and a happily married man with a beautiful wife and young daughter. All of that was to change drastically with the events of the next few days. Wife and daughter taken from him by crime. Richard Henry Benson Became the Avenger.

In the case labeled JUSTICE INC. in the pulp magazine, Dick Benson suffered the tragic loss of his wife and child. The shock of this incident put Benson into a coma ("brain fever") for three weeks, paralyzed his face, and turned his hair and complexion white as a sheet. It also tipped him over the edge of mental stability into insanity. He became the victim of a psychological malady know as "traumatic hysteria." Dr. Emil Kraepkin in his "Lehrbuch der Psychiatrie" (The psychogenic Neuroses described this condition as resulting from some type of trauma which can occur in the form of sudden fright, intense anxiety, great misfortune. After a period of time the patient usually improves quite rapidly and symptoms often entirely disappear. Even so months, sometimes years, pass before termination. In the aftermath of Benson's intense nervous shock he did suffer a temporary mental disorder, one he was years in overcoming. Traumatic hysteria created a machine obsessed with vengeance and the destuction of crime. Traumatic hysteria created the Avenger. While this vengeance machine was the driving force behind these adventures he was not the only participant. Richard Henry Benson was the founder and leader of a crime fighting organization called justice, Inc.

Justice, Inc. was one of the most unusual collections of individuals to be found in the pulps. Each member of the group had his or

(Avenger cont) her own personal motives for their association with the Avenger but they all came down to one common element VENGEANCE While most of Benson's aides were not as obsessed with vengeance as the Avenger, they were never the less devoted more to the destruction of crime and criminal than to the betterment of mankind. Always present within the members of justice Inc was a bitter hatred of crime adn what it had done to their lives this and a strong need for revenge Benson and associates had a certain resigned cynicism concerning their lives and chosen career There was no joy in victory no elation of triumph over evil only one more battle won and many more to fight. For justice Inc. there was no end to the struggle against evil no ultimate goal, no final battle There was only the fight the means was the end, they lived for the struggle they lived for the war itself MacMurdie, Smitty Nellie, josh Rosabel and Cole all were caught up in the obsessive driving force of Richard Henry Benson's quest for "justice", a personal justice by his own cold standards. "And in the icy colorless eyes was the renewed resolve that criminals verywhere would continue to pay They would pay, and pay" (THE DEVIL'S HORNS;) 12/39

Readers were first introduced to Fergus MacMurdie in the Avenger's initial adventure Mac came to Benson's aid with information concerning his wife and child giving the Avenger a break in this difficult case. Tall bony and blue eyed, this fighting Scot had red hair and a freckled face. Other physical traits were big ears big feet, and hands that turned into vicious clubs in afight. Pessimistic by nature, he always expected dthe worst until a situation appeared hopeless. Then the dour Scot became the ultimate optimist Mac was tight with his money and when excited his Scottish burr was strikingly more pronounced A pharmacist by profession, Fergus MacMurdie had owned a chain of drugs stores but had been driven out of business (wife and son killed) when he refused to pay "Protection" to group of thugs. He drifted for a while before meeting Benson and eventually became a key figure in justice, Inc. Mac an outstanding chemist, ran a drug store and backroom laboratory a short distance from the group's Bleak Street headquaters. The front third of this "drug store" was just that, a typical drug store complete with soda fountain. In the back however was a huge room divided into a complete chemistry lab on one side and an electrical lab for Smitty on the other Mac and Smitty were always tinkering around in this backroom and both made major contributions to science in general and to the crime fighting needs of justice Inc in particular Smitty and Mac were often involved in a good natured argument but when danger was near "Whoosh!" Mac's fists would be flying and the "skunkes" dealt with post haste.

Algernon Heathcote Smith, or Smitty if you were partial to the present arrangement of your facial features, was a powerful giant. Like Mac, Smitty was introduced in the Avenger's first outing all six feet nine

inches, two hundred and eighty-five pounds of him. He gave the appearance of being ignorant with a huge moon face and china blue eyes but was in reality a brilliant radio-electronics engineer. Working in his lab in the back of Mac's drug store Smitty demonstrated his genius time and again. However it was not his electrical wizardry that we remember most but his violence in battle. His abilities along these lines were never to be doubted as he came close to killing Benson upon their first meeting. Smitty had been purchasing his career in electronics when he was framed and sent to prison on a theft charge. His life in ruins the big man was working as a chauffeur when he first met the Avenger and soon after found himself involved in the fight against crime with Justice Inc. In addition to his running quarrel with MacMurdie the hudge Smitty squabbled perpetually with the tiny love of his life, Nellie Gary.

Nellie Gary: soft pretty delicate, petite, and a wildcat in battle. She was introduced in the Avenger's second adventure (THE YELLOW HOARD, 10/39). The blond, blue eyed Nellie was in her early twenties, about five feet tall, and around one hundred pounds. She performed many useful tasks for Justice, Inc., not the least of which were her outstanding contributions to any confrontations with the enemy. Accomplished at boxing, wrestling and jujitsu, she suckered her opponents in close with her 'Dresden doll' appearance and then clobbered them. Her father murdered over an archeological find, Nellie joined forces with Benson in his crusade against crime.

In the adventure of THE SKY WALKER(11-39) we met Joshua Elijah Newton and his wife Rosabel. Both of these aides were among the very first black characters in the pulps to break from a stereotypical portrayal of blacks in a demeaning social role. Josh and Rosable were capable, intelligent, and respected members of Justice, Inc. Josh put on an act for outsiders usually appearing to be sleepy and shuffling his long, lanky frame along at a snail's pace. He spent spare hours at the soda fountain in Mac's drug store devouring maplenut sundaes one after another. When necessary or when among close friends, Josh dropped the sleepy role along with the slurred negro dialect and became himself, quick witted, strong and agile. His wife Rosabel often worked with Nellie Gray, posing as a maid or servant. She and Josh were totally devoted to one another and very much in love. They joined with the other Avenger associates after the deaths of their employers in their first adventure.

Cole Wilson was the last to join Justice Inc., becoming involved with the Avenger in the MURDER ON WHEELS adventure (11-40). He was young, handsome, with straight brown hair and a heavy jaw. Cole's eyes were black, alert, and intelligent. A brilliant mechanical engineer, Cole worked well with the group but was always something of an odd man out. Cole Wilson lacked the fire, the drive, the obsession with the destruction of crime shared by his fellow members of the Avengers band. He alone operated from some altruistic morality of good versus evil;

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(Avenger cont) joining the group not as a result of some bitter tragedy but as a conscious decision to help Benson in his crime fighting efforts. Wilson is idealistic, young, positive, impulsive, and at times, fool-hardy. Associating himself with the group late, he was also absent from several adventures. While Cole was capable when present, he does not really seem to be missed in those adventures where he did not participate. Perhaps Wilson was a young Benson. What Benson might have been before he became the Avenger.

Justice, Inc. was an extraordinary crime fighting unit made up of seven (including Benson) extraordinary individuals. While all members played important roles from time to time, the Avenger's three top aides were obviously Mac, Smitty and Nellie. These three were most consistently given important assignments and played major parts in the adventures. When present, Cole would also act as an important component of the team but, due to his late entry into the group's activities and his frequent absences, he was not as crucial an associate as the previously mentioned three. By the same token, Josh and Rosabel, while occasionally acting in an important capacity, were often relegated to a supporting role in the adventures, appearing briefly or in some minor capcity. Mac, Smitty and Nellie are there for the big jobs and successfully performed critical functions from scientific research to private investigations. Of course like Doc Savage, the Avenger often spent time rescuing captured and/or endangered aids but the members of Justice, Inc. assisted Benson in many ways and were associates in his quest for vengeance.

This quest for vengeance, or justice if you prefer, was carried on from a New York headquaters on Bleek Street. It was described as follows.

Bleek Street in downtown Manhattan is only one short block long. One side is occupied entirely by the blank wall of a windowless warehouse. The other side had small stores, three old three-story brick buildings. All of these are leased or owned by Dick Benson. In effect, the Avenger owned the Block.

The three brick buildings behind their unimpressive facads, are thrown into one. The entire top floor of the resulting unity is one vast room, and this was where the Avenger and his associates were most frequently to be found when not working on bringing criminals to justice. (THE WILDER CURSE, 7/42)

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(AVENGER cont) Over the entrance to headquarters was a small sign which read "Justice, Inc." In early adventures (THE YELLOW HOARD 10/39) the sign simply read "Justice" and Benson referred to his group as "Justice & Co" however Justice, Inc seems to be the group's accepted name by later in the organisation's history. The Avenger's HQ was complete with living quarters, laboratory library secret exits a prison cell, a television hook up to Mac's drug store and a camera set up to view anyone at the front door.

From the Bleek Street location, Justice Inc launched numerous campaigns in their war against crime. The Avenger possessed numerous cars and planes for use in his activities. Among these vehicles was an armoured car nearly indestructible itself the car was capable of putting out clouds of gas and doing battle with machine guns located under the front fender. Benson's aides were well equiped for their careers with small radio sets, celluglass bullet proof vests and coal tapels saturated in a chemical designed to nullify the effects of most gases. As for the Avenger he used numerous gadgets much in the same fashion as Doc Savage. One of the most important components of his equipment was his makeup kit with which he would disguise himself and infiltrate the enemy. Also among Benson's hardware were his long time aides and associates "Mike" and "Ike." The razorsharp throwing knife was strapped to the calf of his left leg and the slender .22 calibre Mike rested on the calf of his right leg both concealed by his pants and often overlooked in a search. Deadly accurate with either weapon, the Avenger did not shoot tokill but rather used Mike to 'crease" an enemy skull and knock him senseless. Perhaps to a man as cold and distant as Richard Henry Benson these were the only things close enough to call "friends"

Crime, from the bizarre to mundane, was the target of Justice Inc. Whether engaging in battle with criminals over a lost Aztec treasure (THE YELLOW HOARD 10/39) from which the organisation would draw a continual source of revenue to finance its operations, or cleaning up urban political corruption (THE DEVIL'S HORNS 12/39) or locked in battle with a deadly religious cult (THE BLACK DEATH: 5/42) the Avenger and his associates threw themselves into the struggle and emerged victorious. Their adventure were highly charged with energy and excitement, action adventure and mystery were always present. One of Benson's standard procedures was to disguise himself and infiltrate the enemy camp or allow himself to be captured so that he could gain information. One has to wonder if this particular method used repealedly was a deathwish on Benson's part. If not this, at the very least it evidences a total lack of cocern for his life.

Also interesting was Benson's supposed refusal to take human life. He did not kill with his weapons and steadfastly avoided directly killing his adversary. However time and again he would arrange for the enemy to destroy himself. The members of Justice,Inc trapped and threatened with some

terrible death at the hands of a terrible foe, the Avenger would have already arranged that the criminal would only succeed in destroying himself. So indirectly Benson was usually responsible for the death of his nemesis. Only a man as psychologically unbalanced as the Avenger could consistently maintain this fine distinction between killing and arranging death without directly killing. Benson killed his opponents as surely as if he had placed Mike to their heads and pulled the trigger, but yet in his own mind he absolved himself from these deaths by passing responsibility for them onto the criminals. If Benson knew of these death traps then he could have avoided them in at least some cases. That he did not demonstrated that he preferred to have the adversary die by whatever means had been planned for Justice,Inc. "It was only one more step on the pilgrimage of vengeance against the underworld. There would be no personal triumph for Benson... only the urge to annihilate another super-crook, and another, till at length he should find one who was too clever even for him". (THE BLOOD RING; 3/40)

Richard Henry Benson's motionless face, virile, thick white hair, and cold icy eyes will never be forgotten by pulp fans. This was the Avenger! But in his thirteenth adventure (MURDER ON WHEELS; 11/40) Benson found himself physically transformed into his old self through another terrible shock. His hair fell out but would soon grow back in a healthy jet black mass, and his normal complexion and facial movement returned. Inspite of this change, pulp fans continued to see the Avenger with dead white face and thick white hair in the mind's eye. And, even though Benson had undergone this physical transformation, he "...still had the cold hatred in his pale eyes for anything criminal.....The Avenger proved that changes like this are only skin deep...he was still the Avenger. He was still the man of cold genius who was concentated on one thing; The destruction of crime and of the men who made their living by crime." (MURDER ON WHEELS; 11/40)

Little changed in the adventures of Justice,Inc.; the relentless war against crime continued. The Avenger continued to utilise disguise as a major weapon in his cases. Where he had previously manipulated his paralysed face into the shape he desired, he now turned to makeup and artificial devices. While he and his associates remained steadfast in their chosen career, Benson's physical transformation was perhaps the catalyst for his eventual mental recovery.

In the end , Dick Benson must have recovered. He must have overcome the symptoms of traumatic hysteria and resumed a more normal lifestyle. The initial shock of losing his wife and his daughter must have been daily reinforced by viewing his dead face and white hair in the mirror. With the return of his normal features the slow process of recovery might have begun; slowed further still due to the furious level of violent activity into which he threw himself. But recover he did. The adventures of the

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